



# ENGLISH UNSEENS

*FIRST SERIES*

COMPILED BY

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## P R E F A C E

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These exercises are based on my own experience of teaching 'Unseens' to the B. A. and B. Sc. Classes. The collection has been very useful to me, and I hope it may prove so to others. The exercises are intended to be done with little other help than a dictionary. The grammatical exercises are a special feature of the selections.

There are about twenty-five poetical pieces interspersed through the selections. These do not represent the best poetry in any sense : indeed, the best poems have been purposely avoided, among other reasons because, as Mr. George Loane says, "for the purposes of didactic dissection, one would prefer a worm to a butterfly."

MUIR COLLEGE, ALLAHABAD :

*September 7, 1913.*

} A. C. M.

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### NOTE TO THE SECOND EDITION.

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The poetical pieces have been taken out from this edition, and new prose extracts of an equal number, taken from the University papers, have been substituted.

*February, 1916.*



# 1.

Modern literature, yet more decisively nineteenth century literature, possesses a richness, a range, and a variety to which the *classics of the past* can lay no claim; and if something of the perfection of form which belongs to classical times is lacking to the present day, this loss is compensated in many ways. Nothing is more characteristic of the literary activity of the last hundred and fifty years than its amazing fertility. To such a point indeed has the production of books now attained, that *the danger lies not in a paucity of genius, but in the fact that the works of genius may be lost* in a surging and ever-increasing flood. Every nation contributes. In England and America alone upwards of 10,000 new books are printed every year. Were we to take twice Dr. Johnson's prescription of *six hours a day*\* and read as fast as could Scott or Macaulay, it would still be impossible to compass a tithe of this mass. Sifting and selection has become an imperative necessity. *The dilemma is clear.* We shall either read aimlessly, catching up bits of what is good and great amid much chaff and trash, or else we shall neglect the greater literature altogether.

—Dr. Richard Garnett.

## EXERCISES.

- I. Give the general purport of the above passage in one sentence.
- II. Explain the sentence "the danger lies not in a paucity of genius..... flood." Point out the metaphor.
- III. Explain the parts italicised carefully.
- IV. Point out the difference between 'richness' 'range' and variety.'
- V. Analyse the first sentence of the above extract.
- VI. Parse the words marked with an asterisk.

## 2.

The fact is, that in order to do anything in this world worth<sup>c</sup> doing<sup>c</sup>, we must not stand *shivering<sup>c</sup> on the bank,* and *thinking of the cold and the danger,* but jump<sup>c</sup> in and *scramble through<sup>\*</sup> as well as<sup>c</sup> we can.* It<sup>\*</sup> will not do to be perpetually calculating risks, and *adjusting nice chances:* it did all<sup>c</sup> very well *before the Flood,* when a man could consult his friends upon an intended publication for a hundred and fifty years, and then live to see<sup>c</sup> its success for six or seven centuries afterwards; but at present a man waits, and doubts, and hesitates, and consults his brother, and his uncle, and his first cousins, and his particular friends, *till one fine day he finds that he is sixty-five years of age,* — that he has lost so much time in consulting<sup>c</sup> first cousins and particular friends, that he has no more time left to follow<sup>c</sup> their advice.

— Sydney Smith.

## EXERCISES.

I. Give the general purport of the above passage in one sentence.

II. Explain the parts italicised fully.

III. What is the metaphor in the phrase "stand shivering on the bank.....through" taken from? Explain the points of comparison in detail.

IV. Parse the words marked with an asterisk.

V. Analyse the sentence beginning "It will not do to be perpetually....."



### 3.

If ever household affections and loves are graceful things, they are graceful in the poor. The ties that bind the wealthy and the proud to home may be forged on earth, but those which link the poor man to his humble hearth *are of the true metal, and bear the stamp of heaven*. The man of high descent may love the halls and lands of his inheritance as a part of himself, as *trophies of his birth and power*; the poor man's attachment to the tenement he holds, *which strangers have held before*<sup>love</sup>, and may to-morrow occupy again, has a worthier root, struck deep into a purer soil. His household gods are of flesh and blood, with no alloy of silver, gold, or precious stones; he has no property but in the affections of his own heart; and *when they endear bare floors and walls*, despite of rags, and toil, and scanty meals, that man has his love of home from God, and his rude hut becomes a solemn place.

—Charles Dickens.

#### EXERCISES.

I. Give the general purport of the above passage, so as clearly to bring out the contrast drawn in it.

II. Give the meaning of the parts italicised explaining any figures of speech that may be employed in each.

III. Give one word for "rags and toil, and scanty meals."

IV. Analyse the sentence beginning "The man of high descent....."

V. Parse the words followed by an asterisk.





## 4.

As we advance from youth to middle age, *a new field of action opens*, and a different character is required. The *flow of gay impetuous spirits* begins to subside<sup>\*</sup>; life gradually assumes a graver cast; the mind <sup>abates</sup> a more sedate and thoughtful turn. The attention is now transferred from pleasure to interest; that is, to pleasure *diffused* over a wider extent, and measured by a large scale. Formerly, the enjoyment of the present moment occupied the whole attention; now, no action terminates ultimately in itself, but refers to some more distant aim. Wealth and power, the *instruments*<sup>\*</sup> of *lasting*<sup>\*</sup> gratification, are now coveted more than any single pleasure<sup>\*</sup>; *prudence and foresight lay their plan*; industry carries on its patient efforts; activity pushes forward; <sup>orally</sup> *address winds around*; here, an enemy is to be overcome; there, a rival to be displaced<sup>\*</sup>; competition warms; and the strife of the world *thickens on every side*.

— Dr. Blair.

## EXERCISES.

I. Give the general meaning of the above passage, so as clearly to show the contrast between youth and middle age.

II. Explain the parts italicised carefully.

III. What is the difference between "pleasure" and "interest" as brought out in the third sentence of the above extract?

IV. To what places do "here" and "there" refer in the sentence "Here, an enemy is to be overcome; there, a rival to be displaced?"

V. Parse the words followed by an asterisk.

VI. Analyse the last sentence.

A material part of the duty of the<sup>r</sup> aged consists in studying<sup>\*</sup> to be<sup>\*</sup> useful to the race who succeeds them. *Here opens to them an extensive field*, in which they may so<sup>\*</sup> employ themselves as<sup>\*</sup> considerably to advance<sup>\*</sup> the happiness of mankind. *To them it belongs* to impart to the young the fruit of their long experience; to instruct<sup>\*</sup> them in the proper conduct, and to warn them of the various dangers of life; by wise counsel to temper their precipitate ardour; and both by precept and example to form them to piety and virtue. *Aged wisdom, when joined with acknowledged virtue*, exerts an authority over the human mind, greater even than that<sup>\*</sup> which arises from power and station. It can check the most forward, abash the most profligate, and strike with awe the most giddy and unthinking.

—Dr. Blair.

#### EXERCISES.

I. Rewrite in your own words what is here said respecting the duty of the aged.

II. Explain the meaning of the parts italicised.

III. Explain the metaphor in the phrase "temper their precipitate ardour".

IV. Parse the words marked with an asterisk.

V. Analyse the sentence beginning "Aged wisdom when joined.....".

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## 6.

It<sup>is</sup> is to the atmosphere that we are indebted for all the *pleasures of the human voice*, the harmonies of music, and the cheerful tones of birds. Were there no atmosphere, there would be no sounds, but all nature would be *as mute as the silent grave*. It<sup>is</sup> is, furthermore, the medium whereby we enjoy the perfume of flowers and sweet essence, and the source of almost inconceivable beauty in its effects on light. Were there no atmosphere, we might indeed behold the sun when we turned our face towards it, but the light would be fierce and dazzling; it would no longer be diffused as it now is, but like a burning furnace in the sky, surrounded by the *blackness of impenetrable night*. There would be no dawn; but the sun would *burst upon us in a moment* with sudden brightness, and *preserve one unvaried aspect* till it <sup>as</sup> suddenly disappeared in the evening. The stars would appear by day as well as by night, but they would be like stars in a black sky. We should have no colours. It is the air which gives us all the beautiful tints of the sky, the brilliant rainbow\*, and *that pleasant subdued azure grey which the atmosphere usually presents*. In such wonderful arrangements, and such diversity of functions, we cannot fail to perceive<sup>e</sup> the marks of divine intelligence, benevolence, and skill.

—Dr. Brewer.

## EXERCISES.

I. Enumerate the various uses of the atmosphere, as given in the above passage, expressing the author's meaning in your own words as briefly as possible.

II. Explain the parts italicised in the above extract.

III. If there were no atmosphere, why would the sun appear like a "burning furnace in the sky"?

IV. Parse the words marked with an asterisk.

V. Analyse the sentence "Were there no atmosphere we might indeed.....night".

If you love books immensely, and having<sup>o</sup> little to spend,<sup>o</sup> can but<sup>o</sup> seldom afford the luxury of a new inmate of your shelves, *what a treat it is to devote,<sup>o</sup> with clear conscience, some extra pound to the procuring<sup>o</sup> a new delicious volume!*—the consideration as to<sup>o</sup> which, out of a long list of wants, *shall pass over into the list of possessions*; the pleasure of the mere act of buying (*the school-boy<sup>o</sup> all<sup>o</sup> over again*) then the bringing<sup>\*</sup> the new treasure home<sup>\*</sup>; the gratification of unwrapping<sup>o</sup> it, and of showing it to your wife; the calm enjoyment of cutting it; the excitement of the re-arrangement of the shelves; *the satisfied contemplation of its back when it is finally settled*, also on coming down next morning; the *side glance of pleased remembrance* of it for some days after<sup>\*</sup>. And now see how all this pleasure fleets when for your few carefully collected and much-prized drops is substituted a whole river,<sup>o</sup> into which you may dip a bucket if you please. How much enjoyment you would miss, you see, if you have but<sup>o</sup> to write<sup>o</sup> to the bookseller's and order down a *porter's load of quartos and duodecimos*. No, it may doubtless be urged that *for use the affluence may have advantages*, but for enjoyment I back the rare volume and the rarer set of volumes that belonged to the *curate state of slender store*.

—Baynes.

#### EXERCISES.

I. What feeling does the author try to describe in the above extract?

II. What two things are contrasted in the last sentence of the passage?

III. Explain fully the metaphor contained in the sentence beginning "And now see how all this pleasure fleets.....".

IV. Analyse the sentence "And now see how all this pleasure fleets...".

V. Explain the parts italicised as carefully as you can.

VI. Parse the words marked with an asterisk.

## 8.

Men forget what they were in their youth, or, at best, only partially remember it ; it is hard even for those whose memories are strongest and liveliest to *put\* themselves exactly into the same position* in which they stood as<sup>o</sup> boys ; they can scarcely fancy that there was once a time when they cared so much for pleasures and troubles which now seem so trifling. And it may be, that *if we rise hereafter to angels' stature* ;—if wisdom be ours *such\* as<sup>o</sup> we dream not of* ;—if being counted worthy to know<sup>o</sup> God as He is, the *poor-ness of all created pleasures* shall be revealed to us, flashing upon *our uncreated spirits* like light ;—it may be that we shall then feel it as hard to fancy how we could have cared for what we now deem most important to seem<sup>o</sup> of any importance to *beings born for immortality*. It is quite reasonable to suppose that the interests of manhood will hereafter appear to us just as insignificant,—I ought rather to say<sup>o</sup> ten thousand times more so<sup>o</sup>—than the *interests of our boyish years* seem to us now.

—Dr. Arnold.

## EXERCISES.

- I. Give the purport of the above passage as briefly as you can.
  - II. To what time does the word " hereafter " in the last sentence refer ?
  - III. Explain the phrases italicised.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse each of the three sentences in the passage
-

## + 9.

*Society is a more level surface than we imagine. Wise men or absolute fools are hard to meet\* with, as there are few giants or dwarfs. The heaviest charge we can bring against the general texture of society is that it is common-place; and many of those who are singular had better\* be commonplace. Our fancied superiority to others is in some one thing, which we think most of, because we excel in it, or have paid most attention to it; whilst we overlook their superiority to us in something else; which they set equal and exclusive store by. This is fortunate for all parties. I never felt myself superior to any one who did not go out of his way to affect\* qualities which he had not. In his own individual character and line of pursuit, every one has knowledge, experience, and skill:—and who shall say which pursuit requires most, thereby\* proving his own narrowness and incompetence to decide? Particular talent or genius does not imply general capacity. Those who are most versatile are seldom great in any one department; and the stupidest people can generally do something. The highest pre-eminence in any one study commonly arises from the concentration of the attention and faculties on that one study. He who expects from a great name in politics, in philosophy, in art, equal greatness\* in other things, is little versed in human nature. Our strength lies in our weakness. The learned in books is ignorant of the world. He who is ignorant of books is often well acquainted with other things; for life is of the same length in the learned and the unlearned: the mind cannot be idle; if it is not taken up with one thing it attends to another through choice or*

*necessity*; and the degree of previous capacity in one class or another *is a mere lottery*.

—*Hazlitt*

• EXERCISES.

- I. Give the general purport of the above passage in your own words.
  - II. Explain the parts italicised in detail.
  - III. What figure of speech has been used in the sentence, "Our strength lies in our weakness"?
  - IV. Explain the comparison hinted in the second sentence of the passage.
  - V. Parse the words followed by an asterisk.
  - VI. Analyse the sentence beginning, "Our fancied superiority to others.....".
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## X 10.

It must indeed be a gratifying sight to any man who is connected with the destinies of this great country to visit<sup>c</sup> the seats of industry and commerce—to witness the wonderful effects of creative genius—of inventive skill, and persevering, and successful exertion. There are other parts of the globe which appear to have been more favoured by nature—there are lands in which the natural warmth of the sun suffices for the comforts of mankind—where the teeming soil either spontaneously or with trifling labour produces everything which the people require for the satisfaction of their limited wants; but in those regions there is no moral and intellectual improvement, there is no social progress, and *the people's minds are lulled asleep by the ease with which their immediate wants are supplied*—are dormant, and make no advancement. In these British Islands *Nature at first sight appears to frown upon us*; but if she is *perseveringly and without cessation wooed*, she *relaxes into smiles*, and endlessly *showers upon us unnumbered blessings*. Providence appears at first sight to have been less prodigal to these islands in her precious gifts than she has been in other parts of the globe; but it would be a great mistake to believe<sup>c</sup> that it was so<sup>c</sup>. In other countries the treasures of Providence are *scattered broadcast\* over the surface*. They have only to be<sup>c</sup> gathered and enjoyed. They are, however, not the less abundant here; they are not the less conducive to all the wants which the minds and habits and usages of men may require; but they are locked up in a strong box, the lock



of which cannot be picked, and which can only be opened by the forcible application of the crowbar. That application the people of these islands make, and opening the secret chest they find in it abundance of wealth, by which they are enabled to bring to their shores all that the other portions of the earth produce, and which we may want for enjoyment.

—*Lord Palmerston.*

#### EXERCISES.

I. Rewrite in your own words, as briefly as you can, the chief points of difference between England and other countries, as enumerated in the above passage.

II. Explain fully the following metaphors :—

(a) Nature at first sight appears to frown upon us .. blessings.

(b) But they are locked up in a strong box...crowbar.

III. What is the difference between "creative genius" and "inventive skill"? Give examples.

IV. "There are other parts of the globe.....limited wants". Explain and illustrate this.

V. Explain in detail the parts italicised.

VI. Parse the words followed by an asterisk.

VII. Analyse—

(a) There are other parts of the globe.....advancement.

(b) That application the people of these islands ..enjoyment.

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## 11.

To lose\* an old friend is to be cut off from a great part of the little pleasure that this life allows. But such is the condition of our nature that, as we live on, we must see those whom we love drop<sup>o</sup> successively, and find our circle of relation grow<sup>o</sup> less and less, *till we are almost unconnected with the world* ; and then it must soon be our turn to drop<sup>o</sup> into the grave. There is always this consolation—that *we have one Protector who can never be lost but<sup>o</sup> by our own fault*, and every new experience of the uncertainty of all other comforts should determine us to fix<sup>o</sup> our hearts where true joys are to be found. All union with the inhabitants of earth must in time be broken ; and all the hopes that terminate here must on one part or other end in disappointment.

—Dr. Johnson.

## EXERCISES. ·

- I. Give the general purport of the above passage in your own words.
  - II. Explain the parts italicised in detail.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the sentence beginning " But such is the condition ....." and also the sentence beginning " There is always this consolation..... ".
-

## 12.

Friendship between men, when it deserves the name, is the slow growth of mutual respect, is of a nature calm and simple, *professes nothing and exacts nothing*, is, above all\*, careful to be\* *considerate in its expectations, and to keep at a distinct distance from the romantic, the visionary, and the impossible*. The torrid zone, with its heats and its tempests, is left to the inexperience of youth, or to the love that exists between the sexes; the temperate, with its sunshine, its zephyrs, cheerful noon, and calm evening, is the proper and the only<sup>2</sup> region of manly friendship.

—Prof. Smyth.

## EXERCISES.

- I. Enumerate the characteristics of friendship, as given in the above passage, avoiding the language of the text as far as you can.
  - II. Explain the metaphor of the "torrid zone" and the "temperate zone" carefully noting the points of comparison.
  - III. Explain the parts italicised in the above passage.
  - IV. Analyse the first sentence.
  - V. Parse the words followed by an asterisk.
-

## 13.

Gentleness is love in society. It is *love holding intercourse with those around it*. It is that *cordiality of aspect* and that *soul of speech* which assures us that kind and earnest hearts may still be met with here\* below\*. It is that quiet influence which, *like the scented flame of an alabaster lamp*, fills many a home with light, and warmth, and fragrance. It is the carpet, soft and deep, which, whilst\* it diffuses a look of ample comfort, deadens many a creaking sound. It is the curtain which, from many a beloved form, wards off at once the summer's glow and the winter's wind. It is the pillow on which sickness lays its head and forgets half\* its misery, and to which death comes in a *balmier dream*. It is considerateness. It is tenderness of feeling. It is warmth of affection. It is *promptitude of sympathy*. It is *love in all its depths, and all its delicacy*.

— Dr. J. Hamilton.

## EXERCISES.

I. Describe in your own words the various characteristics of "gentleness," as given in the above passage.

II. Explain the metaphors of the carpet, the curtain, and the pillow, carefully noting the points of comparison.

III. Explain the parts italicised.

IV. Parse the words followed by an asterisk.

## 14.

The custom of *saying grace at meals* had probably its origin in the early times of the world, and the hunter-state of man, *when dinners were precarious things*, and a full meal was *something more than a common blessing*, and looked like *a special providence*. In the shouts of triumphant songs with which, after *a season of sharp abstinence*, a lucky booty of deer's or goat's flesh would naturally be ushered home<sup>o</sup>, existed, perhaps, the *germ of the modern grace*. It is not otherwise easy to be understood,<sup>o</sup> why the blessing of food—the act of eating\*—should have had a *particular expression of thanksgiving\** annexed<sup>o</sup> to it, distinct from that *implied and silent gratitude* with which we are expected to enter upon the enjoyment of the many other various gifts and good things of existence.

— Charles Lamb.

## EXERCISES.

- I. Express briefly in your own words what the author here says regarding the origin of grace at meals.
  - II. What was the "hunter-state" of man?
  - III. Explain the italicised parts fully.
  - IV. Analyse the first sentence.
  - V. Parse the words followed by an asterisk.
-

## 15.

The precise era of the invention and application of gunpowder is *involved in doubtful traditions and equivocal language*; yet we may clearly discern that it was known before<sup>o</sup> the middle of the fourteenth century; and that, before the end of the same, the use of artillery in battles and sieges, by sea and land, was familiar to the states of Germany, Italy, Spain, France, and England. *The priority of nations is of small account*; none could derive any exclusive benefit from their previous or superior knowledge; and *in the common improvement they stood on the same level of relative power and military science*. If we contrast the rapid progress of this mischievous discovery with the *slow and laborious advance of reason, science and the arts of peace*, a philosopher, according to his temper, will laugh or weep at the folly of mankind.

—Gibbon.

## EXERCISES.

I. Give the substance of what is here said regarding the invention and use of gunpowder.

II. What is the difference between "invention" and "discovery"? Is this distinction preserved in the above passage?

III. Why is the discovery of gunpowder called a "mischievous discovery"?

IV. Explain fully the parts italicised in the above passage.

V. Analyse the first sentence.

## 16.

Beware of a bad habit. It *makes its first appearance as a tiny fay*, and is *so innocent so playful, so minute*, that none save\* a *precisian* would denounce it, and it seems hardly worth\* while\* to whisk\* it away. The trick is a good joke, the lie is white, the glass is harmless, the theft is only a few apples, the bet is only sixpence, the debt is only half-a-crown. But *the tiny fay is capable of becoming a tremendous giant*; and if you connive and harbour him, he will *nourish himself at your expense*, and then, *springing on you as\* an armed man*, will drag you down to destruction.

— Dr J. Hamilton.

## EXERCISES.

- I. Give the purport of the above passage in a single short sentence.
  - II. What fact or principle is illustrated in the third sentence? Rewrite that sentence in an expanded form so as to bring out its force and sense fully.
  - III. Analyse the second sentence.
  - IV. Explain the italicised parts fully.
  - V. Parse the words followed by an asterisk:
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## 17.

History is *but* a kind of *Newgate calendar*, a register of the crimes and miseries that man has inflicted on his fellow-man. *It is a huge libel on human nature*, to which we industriously add page after page, volume after volume, *as if we were building up a monument to the honour rather than the infamy\* of our species*. If we turn over the pages of these chronicles that man has written of himself, what are the characters *dignified by the <sup>title</sup> appellation* of "great," and held up to the admiration of posterity? Tyrants, robbers, conquerors, renowned only for the magnitude of their misdeeds and the stupendous wrongs\* and miseries they have inflicted on mankind—warriors\* who have hired themselves to the trade of blood, not from motives of virtuous patriotism, or to protect\* the injured and defenceless but merely to gain the vaunted glory of being successful in massacring\* their fellow-beings! *What are the great events that constitute a glorious era?* The fall of empires—the desolation of happy countries—splendid cities smoking in their ruins—the proudest works of art tumbled in the dust—the shrieks and groans of whole nations ascending\* unto heaven.

—Washington Irving.

## EXERCISES.

I. Give the substance of the above passage in one short sentence.

II. Give a few examples illustrating the thoughts of the above passage.

III. By what name are views like the one contained in the above passage known? What is the opposite kind of view called?

IV. Explain fully the parts italicised. *Pessimistic / Optimistic*

V. Parse the words marked with an asterisk.

VI. Analyse the second sentence.



## 18.

The extent to which a charger can apprehend the perils of a battle-field *may be easily underrated by one\* who confines his observation to horses still carrying their riders ;* for as long as a troop-horse in action feels the weight and hand of a master, *his deep trust in man keeps him seemingly free from great terror,* and he goes through the fight, unless wounded, *as\* though it were a field-day at home ;* but the moment that death, or a disabling wound, deprives him of his rider, he seems all\* at once to learn\* what a battle is, to perceive its real dangers *with the clearness of a human being,* and to be agonized with horror of the fate he may incur for want of a hand to guide\* him. Careless\* of the mere thunder of guns, he shows plainly enough\* that *he more or less knows the dread accent that is used by missiles of war whilst cutting\* their way through the air ;* for as often as these sounds disclose to him the near passage of bullet or round shot, he shrinks and cringes : his eye-balls protrude. Wild with fright, he does not most commonly gallop home\* into camp. His instinct seems rather\* to tell him that what safety, if\* any\*, there is for him must be found in the ranks ; and he rushes at the first squadron he can find, *urging\* piteously, yet with violence, that he too, by right, is a troop-horse—that he too is willing to charge\*, but not to be left behind—that he must and he will “ fall in.”*

—Kinglake.

## EXERCISES.

- I. Give the substance of the above passage in your own words.
- II. Explain the parts italicised fully and clearly.
- III. Parse the words followed by an asterisk.
- IV. Analyse the first and the last sentence.

## 19.

The princes of Europe have found out a manner of rewarding\* their subjects, by *presenting them with about two yards of blue ribbon, which is worn about the shoulder.* They who are honoured with this mark of distinction are called knights, and *the king himself is always the head of the order* Should a nobleman happen to lose\* his leg in battle, the king presents him with two yards of ribbon, and he is paid for the loss of his limb. Should an ambassador *spend all his paternal fortune in supporting the honour of his country abroad\**, the king presents him with two yards of ribbon, *which is considered to be as\* equivalent to his state.* In short, *while a European king has a yard of blue or green ribbon left*, he need be\* under no apprehension of wanting statesmen, generals and soldiers.

—Goldsmith.

## EXERCISES.

- I. Rewrite the above passage in your own words so as to bring out the meaning clearly.
  - II. What practice is Goldsmith attacking in the above passage?
  - III. Explain the parts italicised.
  - IV. Analyse the last sentence but one.
  - V. Parse the words followed by an asterisk.
-

## 20.

Generally speaking\*, the life of all truly great men has been a life of intense and incessant labour. They have commonly passed the first half of life in the *gross darkness of indigent humility*,—overlooked, mistaken, contemned, by weaker men,—*thinking\** while others slept, reading while others rioted, *feeling something within them that told them they should not always be kept down among the dregs of the world* ; and then, *when their time was come*, and some little accident has given them their first occasion, they have burst out into the light and glory of public life, *rich with the spoils of time, and mighty in all the labours and struggles of the mind*. Then do the multitude cry out—"A miracle of genius!" Yes, *he is a miracle of genius, because he is a miracle of labour* ; because instead of trusting to the resources of his own single mind, he has *ransacked a thousand minds* ; because he makes use of the *accumulated wisdom of ages*, and *takes as his point of departure the very last line and boundary to which science has advanced* ; because it has ever been the object of his life to assist<sup>d</sup> every intellectual gift of nature, however munificent, and however splendid, with every resource that art could suggest, and every attention diligence could bestow.

—Sydney Smith.

## EXERCISES.

- I. Give the substance of the above passage in your own words.
- II. Explain the metaphor in the phrase "burst out into the light and glory of public life."
- III. Explain the parts italicised, in detail.
- IV. Parse the words followed by an asterisk.
- V. Analyse the second and the last sentence.

## 21.

Be simple, be unaffected, be honest in your speaking\* and writing, Never use a long word where a short one<sup>o</sup> will do. *Call a spade a spade*, not a well-known oblong instrument of manual husbandry ; let home be 'home,' not a 'residence' ; a place a 'place,' not a 'locality' ; and so<sup>o</sup> of the rest. Where a short word will do, you always lose by using a long one. You lose in clearness ; *you lose in honest expression of your meaning* ; and, *in estimation of all even who are qualified to judge<sup>o</sup>, you lose in reputation for ability*. The only\* true way to shine<sup>o</sup>, even in this false world, is to be modest and unassuming. *Falsehood may be a very thick crust*, but, in the course of time, *truth will find a place to break<sup>o</sup> through*. Elegance of language may not be in the power of all of us ; but simplicity and straightforwardness are. *Write much<sup>o</sup> as you would speak ; speak as you think*. If with your inferiors, speak no coarser than usual<sup>o</sup> ; if with your superiors, no finer. *Be what you say* ; and, within the rules of prudence, *say what you are*.

—Dean Alford.

## EXERCISES.

- I. State in your own words the chief rules of style laid down in the above passage.
  - II. Explain fully the parts italicised.
  - III. Parse the words marked with an asterisk.
  - IV. Analyse the last sentence but one.
-

## 22.

Learning raises up against us many enemies, yet does it invest us with grand and glorious privileges, and confers on us *largeness of beatitude*. We enter on our studies and *enjoy a society which we alone can bring together*. We raise no jealousy by conversing with one in preference to another : we give no offence to the most illustrious, by questioning<sup>c</sup> him as long as we will,<sup>c</sup> and leaving him as abruptly. Diversity of opinion raises no tumult in our presence ; *each interlocutor stands before us, speaks, or is silent, and we adjourn or decide the business at our leisure*. *Nothing is past which we desire to be<sup>\*</sup> present* : and we enjoy by anticipation somewhat<sup>c</sup> like the power, which I imagine we shall possess hereafter, of sailing<sup>c</sup> on a wish from world to world.

--Lander.

## EXERCISES.

- I. Express the substance of the above passage in the form of a suitable heading to this extract.
  - II. Enumerate in your own words the "grand and glorious privileges" which learning confers upon us.
  - III. Explain fully the parts italicised.
  - IV. Analyse the last sentence.
  - V. Parse the words followed by an asterisk.
-

## 23.

Many men fail in life from the want, as<sup>c</sup> they are too ready to suppose<sup>c</sup>, of *those great occasions wherein they might have shown their trustworthiness and their integrity*. But all such persons should remember that in order to try whether a vessel be leaky, we first prove it with water before we trust it with wine. The more *minute, trivial and we might say vernacular opportunities* of being<sup>c</sup> just and upright, are constantly occurring to everyone; and it is *an unimpeachable character in these lesser things* that almost invariably prepares and produces those very<sup>c</sup> opportunities of greater advancement, and of higher confidence, which *turn out so rich a harvest, but which those alone are permitted to reap<sup>c</sup> who have previously sown.*

— Colton.

## EXERCISES.

- I. Rewrite the above passage in your own words, so as to bring out the meaning clearly.
  - II. How does the author account for the failure of many men in life?
  - III. Explain the metaphor contained in the last sentence.
  - IV. Explain the parts italicised.
  - V. Parse the words marked with an asterisk.
  - VI. Analyse the last sentence.
-

## 24.

Every man has at times in his mind the ideal of what he should be, but is not. This ideal may be high and complete, or it may be quite low and insufficient; yet, in all men that really seek to improve\*, it is better than the actual character. Perhaps no one is so satisfied with himself that he never wishes to be wiser, better, and more holy. *Man never falls so low that he can see nothing higher than himself.* This ideal man, *which we project, as\* it were, out of ourselves, and seek to make real*—this wisdom, goodness, and holiness, which we aim to *transfer\* from our thoughts to our life*—has an action more or less powerful on each man, rendering\* him dissatisfied with present attainments, and restless, unless he is becoming better. With some men it *takes the rose out of the cheek*, and forces them to *wander\* a long pilgrimage\* of temptations* before they reach the *Delectable Mountains of tranquillity* and find “rest for the soul”, under the tree of life.

—Theodore Parker . .

## EXERCISES.

I. Rewrite the above passage in your own words so as to bring out the meaning clearly.

II. Explain the metaphor of the “Delectable Mountains” and the “finding rest for the soul under the tree of life.”

III. Explain the italicised phrases fully.

IV. Parse the words followed by an asterisk.

V. Analyse the sentence beginning “This ideal man, which we project.....”.

## 25.

Man conquers the sea and its storms. He climbs the heavens, and searches out the mystery of the stars. He harnesses the lightning. He bids the rocks dissolve\*, and summons the secret atoms to give up\* their names and laws. He subdues the face of the world, and compels the forces of the waters and the fires to be his servants. He makes laws, hurls empires down upon empires in the fields of war, speaks words that cannot die, sings to distant realms and peoples across vast ages of time; in a word, he executes all that is included in history, showing\* his tremendous energy in almost everything that stirs the silence, and changes the condition of the world. Everything is transformed by him, even up to the stars. Not all the winds, and storms, and earthquakes, and seas, and seasons of the world, have done so much to revolutionize\* the world as\* he has done since\* the day he came forth upon it, and received, as\* he is most truly declared to have done, dominion\* over it

—Bushnell.

## EXERCISES.

- I. Frame an appropriate heading for the above passage.
  - II. Give the substance of it in one short sentence.
  - III. Illustrate by means of examples all that has been said above regarding the doings of man.
  - IV. Explain the italicised parts fully.
  - V. Parse the words followed by an asterisk.
  - VI. Analyse the last sentence.
-



## 26.

At that time the dinner-table presented a far less splendid appearance than it does now. It was considered to be a place *intended to hold\* solid-meat and pudding, rather than flowers, fruit, and decorations.* Nor was there much glitter of plate upon it; for the early hour rendered candle-sticks unnecessary, and silver forks had not come into general use, while *the broad rounded end of the knives indicated the substitute which was generally used instead of them.* The dinners themselves were more homely, though not less plentiful and savoury; and the bill of fare in one house would not be so\* like that\* in another as\* it is now, for *family receipts were held in high estimation.* A grandmother of *culinary talent* could bequeath to her descendant fame\* for some particular dish, and *might influence the family dinner for many generations*

—Austen.

## EXERCISES.

I. Enumerate in what respects the dinners of former times differed from those of the present day, as described in the above passage.

II. Explain the italicised parts fully.

III. Parse the words followed by an asterisk.

IV. Analyse the sentence beginning, "The dinners themselves..."



## 27.

From the cotter's hearth or the workshop of the artisan, to the palace or the arsenal, the first merit, *that which admits neither substitute nor equivalent*, is—that *everything is in its place*. Where this charm is wanting, every other merit *either loses its name, or becomes an additional ground, of accusation and regret*. Of one by whom it is eminently possessed, we say proverbially, he is like clockwork. *The resemblance extends beyond the point of regularity, and yet falls short of the truth*. Both do, indeed, at once divide and announce the silent and otherwise indistinguishable lapse of time. But the man of methodical industry and honourable pursuits does more: *he realises its ideal divisions and gives a character and individuality to its moments*. If the idle are described as\* killing\* time, he may be justly said to call it into life and moral being, while he makes it the distinct object *not only of the consciousness, but of the conscience*. He organises the hours and *gives them a soul*; and that\*, *the very essence of which is to fleet away\**, and evermore “to have been”, he takes up into his own permanence, and *communicates to it the imperishableness of a spiritual nature*. He does not live in time, rather\* time lives in him. His days, months, and years will survive the wreck of worlds, and remain extant when time itself shall be no more!

—S. T. Coleridge.

## EXERCISES.

I. State briefly what is said here regarding the importance of method.

II. In what respect does a man of method resemble a clock, and in what he surpasses a clock?

III. What is meant by "killing time"? How does the man of method call time "into life and moral being"?

IV. Explain fully: "He does not live in time, rather time lives in him".

V. Give the meaning of the italicised parts fully, explaining all figures of speech.

VI. Parse the words followed by an asterisk.

VII. Analyse the sentence beginning, "He organises the hours".

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## NAPOLÉON AND WELLINGTON.

The personal and moral character of the two chiefs was strikingly opposed and *emblematic of the sides they severally led*. Both were distinguished by the unwearied perseverance, the steady purpose, the magnanimous soul *which are essential to glorious achievements*; both were *provident in council and vigorous in execution*; both possessed personal intrepidity in the highest degree; both were *indefatigable in activity and iron in constitution*; both enjoyed the rare qualities of moral courage and fearless determination. But in other respects their minds were *as opposite as are the poles asunder*<sup>o</sup>. Napoleon was covetous of glory, Wellington was impressed with duty; Napoleon was reckless of slaughter, Wellington was *sparing of blood*; Napoleon was *careless of his word*, Wellington was *inviolate in faith*. Napoleon's wasting warfare converted allies into enemies; Wellington's protecting discipline changed enemies into friends. The former fell because all Europe rose up against his oppression; the latter triumphed because all Europe joined to place<sup>o</sup> itself under his guidance. The intellectual character of the two heroes exhibited the same distinctive features as<sup>o</sup> their military career and moral qualities. No man ever surpassed Napoleon in the clearness of his ideas, or the *stretch of his glance into the depths of futurity*; but he was often misled by the vigour of his conceptions, and *mistook the dazzling brilliancy of his own genius for the steady light of truth*. With less ardour of imagination, less originality of thought, less creative genius, Wellington had

more justness of judgment and a far greater power of discriminating\* error from truth. The young and the ardent *who have life before them* will ever turn to the St. Helena Memoirs for the views of a mind of *the most profound and original cast* on the most important subjects of human thought. The mature and the experienced, who have known its vicissitudes, will rest with more confidence on the "Maxims and opinions" of Wellington, and marvel at the numerous instances in which his instinctive sagacity and prophetic judgment had, in opposition to all around him, *beheld the shadow of coming events amidst the clouds with which he was surrounded.*

— Alison.

#### EXERCISES.

- I. Enumerate the chief points of contrast between the characters of Napoleon and Wellington, as described in the above passage.
  - II. Explain the parts italicised fully.
  - III. Parse the words marked with an asterisk.
  - IV. Analyse the last sentence.
-

## 29.

The observation of the *calm energetic regularity of Nature*, the *immense scale of her operations*, and the *certainty with which her ends are attained*, tends irresistibly to tranquillise and re-assure\* the mind, and renders it *less accessible to repining\* and turbulent emotions*. And this it does, not by *debasing\* our nature into weak compliances*, but by fitting us *as\* from an inward spring* with a sense of nobleness and power, which enables us to rise\* superior\* to them, by showing us our strength and innate dignity, and by calling upon us for the exercise of those powers and faculties by which we are susceptible of the comprehension of so much greatness, and *which form, as\* it were, a link between ourselves and the best and noblest benefactors of our species*, with whom we hold communion in thoughts and participate in discoveries *which have raised them above their fellow-mortals* and brought them nearer their Creator.

—Herschel.

## EXERCISES.

- I. Describe in your own words how the study of Nature tends to "tranquillise and reassure the mind."
- II. Explain fully the parts italicised.
- III. Parse the words followed by an asterisk.
- IV. Analyse the second sentence.

## 30.

There is not in nature a more exhilarating sight, or one more strongly exciting to confidence in God, than the rise of the Nile. - Day by day, and night by night, its *turbid tide sweeps* onward majestically over the parched sands of the *waste howling wilderness*. Almost hourly, as<sup>\*</sup> we slowly ascended it before the Etesian wind, we heard the thundering fall of some mud-bank, and saw by the *rush of all animated nature to the spot*, that the Nile had overleaped another obstruction, and that its bounding waters were *diffusing life and joy* through another desert. There are few impressions I ever received, upon the remembrance of which I dwell with more pleasure, than that<sup>\*</sup> of seeing the first burst of the Nile into one of the great channels of its annual overflow. *All nature shouts for joy*. The men, the children, the buffaloes, gambol in its refreshing waters; the broad waves sparkle with shoals of fish, and *fowl of every wing* flutter over them in clouds. Nor is this *jubilee of nature* confined to the *higher orders of creation*. The moment the sand becomes moistened by the approach of the fertilising waters, it is *literally alive with insects* innumerable. It is impossible to stand by the side of one of these noble streams, to see<sup>\*</sup> it every moment sweeping away some obstruction in its majestic course, and widening as<sup>\*</sup> it flows, without feeling the heart expand<sup>\*</sup> with love and confidence toward the great Author of this *annual miracle of mercy*.

—Osburn.

## EXERCISES.

- I. Describe in your own words the chief features of the scene described in the above passage.
- II. In what different senses has the word "nature" been used in the first and the fifth sentence?
- III. Analyse the third and the fourth sentence.
- IV. Explain fully the italicised parts.
- V. Parse the words marked with an asterisk.

## 31.

How shall I describe the *worrying importunity of notes!* For a mere nothing—a yes<sup>a</sup>, a no<sup>c</sup>,—the first idler that likes\* *fires off a little note at me*. All day long<sup>d</sup> I am a mark for this practice. A mere trifle, you say! By no means; it interrupts, it teases, fidgets; not to say\* that one has to answer\*! Ah, yes! I too have felt the charm of writing long letters to those one loves; I know the fascination of the animated reply, *when two minds give out sparks at the crossing of the blades*; but there must be leisure for this; *the man who is harassed by a packet of urgent missives*, will never be able to allow himself the *exquisite pleasure of writing as\* inclination prompts*. No, he will take note-paper of the smallest size, will *write his largest hand*, and tell his leading facts as curtly as he can; then stuff the sheet into the envelope. Quick\*, fasten, stamp the envelope, then, on<sup>e</sup> to another, and another, *till the fatigued mind scarcely knows what it is about*;—*till the paralysed fingers refuse their office*; till the pen grinds *instead of gliding* over the paper;—till, like a rebellious slave, *you are seized with a frantic inclination to break<sup>c</sup> the instruments of your torture*, and throw out of window—inkstand, blotting-book,\* bundle of letters, postman, and yourself too, *and have done with it all!*

—Gasparin.

## EXERCISES.

- I. Write the substance of the above passage as briefly as you can.
- II. Explain the metaphor in the phrase "give out sparks at the crossing of the blades".
- III. Explain the italicised parts fully.
- IV. Parse the words followed by an asterisk.
- V. Analyse the sentence beginning "I too have felt the charm of writing long letters.....".



## 32.

The great novelist should be a poet, philosopher, and man of the world, *fused into one*. *Understanding\** man as well as men, the elements of human nature as well as the laws of their combinations—he should possess the most extensive practical knowledge of society, the *most universal sympathies with his kind*, and a nature at once shrewd and impassioned, *observant and creative*, with large faculties harmoniously balanced. *His enthusiasm should never hurry him into bigotry of any kind*, not even into *bigoted hatred of bigotry*; for never appearing personally in his work as<sup>c</sup> the champion of any of his characters, representing all faithfully, and *studious to give<sup>c</sup> even Satan his due*, he must simply *exhibit things in their right relations*, and trust that *morality of effect will result from truth of representation*.

—Whipple.

## EXERCISES.

- I. Enumerate in your own words the essential qualities of a great novelist, as described in the above passage.
  - II. Distinguish between 'shrewd' and 'impassioned', 'observant' and 'creative'.
  - III. Explain fully the italicised parts.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the last sentence.
-

## 33.

*Vulgar opinions are suited to vulgar capacities, and adapted to the ends of those that govern. He that will learn the truth of things must leave the common and beaten track, which none but\* weak and servile minds are satisfied to trudge\* along continually. But common or uncommon are not the marks to distinguish\* truth or falsehood, and therefore should not be any bias to us in our inquiries. We should not judge of things by men's opinions, but of opinions by things.*

—Locke.

## EXERCISES.

- I. Give the general meaning of the above passage in your own words.
- II. Explain fully the meaning of the last sentence.
- III. Explain the parts italicised, in detail.
- IV. Parse the words followed by an asterisk.

## 34.

Everything that exists in the world, everything that has either been made by God, or that has been produced by man, of any permanent value, is only some manifestation of order in its thousandfold possibilities. Everything that has shape is a manifestation of order; *shape is only a consistent arrangement of parts*; shapelessness is only found in *the whirling\* columns that sweep across African saharas*; but even these columns have their *curious balance*, which *calculators of forces* might foretell,\* and the individual grains of sand of which they are composed, *reveal mathematical miracles to the microscope*. Every blade of grass in the field is measured; the green cups and the coloured crowns of every flower are curiously counted; the stars of the firmament *wheel in cunningly calculated orbits*; even the storms have their laws.

—Prof. Blackie.

## EXERCISES.

- I. Express the gist of the above passage in a single sentence.
  - II. Explain the italicised parts fully.
  - III. Analyse the second sentence.
  - IV. Parse the words marked with an asterisk.
-

## 35.

I remember once strolling<sup>o</sup> along the margin of a stream, in one of those long sheltered valleys on Salisbury Plain. where the monks of former ages had planted chapels and built hermits' cells. There was a parish church near<sup>o</sup>; but tall elms and quivering alders hid it from the sight, when, all<sup>o</sup> of a sudden, I was startled by the sound of the full organ pealing\* on the ear, accompanied by rustic voices, and the willing choir of village maidens and children. *It rose indeed "like an exhalation of rich distilled perfumes."* *The dew from a thousand pastures was gathered in its softness—the silence of a thousand years spoke in it. It came upon the heart like the calm beauty of death; Fancy caught the sound, and Faith mounted on it to the skies.* It filled the valley like a mist, and still poured out its endless chant, *and still it swells upon the ear, and wraps me in a golden trance, drowning<sup>o</sup> the noisy tumult of the world!*

—Hazlitt.

## EXERCISES.

- I. What is the subject of the above passage?
  - II. Express the thoughts of the above passage in simple English.
  - III. Explain as fully as you can the parts italicised.
  - IV. - Explain the figure of speech employed in the sentence—*"Fancy caught the sound, and Faith mounted on it to the skies."*
  - V. Parse the words followed by an asterisk.
-

## 36.

Exactly as a woman of feeling would not wear false jewels, so would a person of honour disdain false ornaments. The using\* of them is just\* a downright and inexcusable lie. You use that which pretends to a worth which it has not ; which pretends to have cost, and to be, what it did not, and is not; *it is an imposition, a vulgarity, an impertinence, a sin.* Down<sup>o</sup> with it to the ground, grind it to powder, leave its ragged place upon the wall rather\*; you have not paid for it, you have no business with it, you do not want it ! *Nobody wants such ornaments in this world, but everybody wants integrity. All the fair devices that were ever fancied are not worth<sup>o</sup> a lie.* Leave your walls as bare as\* a planed board, or build them of baked mud and chopped straw, if need\* be ; but do not *rough-cast them with falsehood.*

—*Ruskin.*

## EXERCISES.

I. What "false ornaments" is Ruskin attacking in the above passage ?

II. How is the use of false ornaments a "downright and inexcusable lie" ?

III. Explain fully the parts italicised.

IV. Parse the words followed by an asterisk.

V. Analyse the third sentence.

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## 37.

Punctuality is important, because it subserves the peace and good temper of a family ; the want of it *not only infringes on necessary duty, but sometimes excludes this duty*. Punctuality is important as\* it gains time ; it is like packing\* things in a box ; a good packer will get in half\* as much more as a bad one. The calmness of mind which it produces is another advantage of punctuality ; a disorderly man is always in a hurry, he has no time to speak\* with you, because he is going elsewhere ; and when he gets there, he is too late for his business, or he must hurry away to another before he can finish it. It<sup>c</sup> was a wise maxim of the Duke of Newcastle—"I do one thing at a time" *Punctuality gives weight to character*. "Such a man has made an appointment ; then I know he will keep it." And this generates punctuality in you ; for, like other virtues, *it propagates itself*. Servants and children must be punctual, where their leader is so<sup>c</sup>. *Appointments indeed become debts* ; I owe you punctuality, if I have made an appointment with you, and *have no right to throw<sup>c</sup> away your time if I do my own*.

—R. Cecil.

## EXERCISES.

- I. Enumerate in your own words the advantages of punctuality, as described in the above passage.
- II. How does punctuality "give weight to character" ?
- III. Explain the parts italicised.
- IV. Parse the words followed by an asterisk.
- V. Analyse the sentence beginning—"The calmness of mind..."

## 38.

Most people read merely to pass<sup>o</sup> an idle hour, or to *please themselves with the idea of employment*, while their indolence prevents them from any active exertion ; and a considerable number<sup>s</sup> *with a view to a display which they are afterwards to make of their literary acquisitions*. From whichever of these motives a person is led to the perusal of books, it is hardly possible that he can derive from them any material<sup>z</sup> advantage. If he reads merely from indolence, *the ideas which pass through his mind will probably leave little or no impression* ; and if he reads from vanity, he will be more anxious to select\* striking<sup>o</sup> particulars in the matter, or expression, than to sieze the spirit and scope of the author's reasoning, or to examine how far he has made any additions to the stock of useful and solid knowledge.

—Dugald Stewart.

## EXERCISES.

- I. Contrast the two motives with which men commonly occupy themselves in reading.
  - II. Show that if a man reads from motives of indolence or vanity, his reading can never be profitable.
  - III. Explain the parts italicised.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the last sentence.
-

## 39.

Recreation is intended to the mind, as whetting is to the scythe, *to sharpen\* the edge of it*, which otherwise would grow dull and blunt. He, therefore, that spends his whole time in recreation, is *ever whetting, never mowing ; his grass may grow, and his steed starve* : as\*, contrarily, he that always toils and never recreates, is ever mowing, never whetting ; labouring much to little purpose. *As good no scythe\* as\* no edge*. Then only doth the work go forward, when the scythe is *so seasonably and moderately whetted, that it may cut, and so\* cut that it may have the help of sharpening\**.

—Bishop Hall.

## EXERCISES.

I. Enumerate the points of comparison between mental recreation and whetting a scythe.

II. Fill up the ellipsis in the sentence—"As good no scythe as no edge".

III. Explain the italicised parts fully.

IV. Parse the words followed by an asterisk.

V. Analyse the last sentence.

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## 40.

Religion is the bread of life. *I wish we better<sup>c</sup> appreciated the force of this expression.* I remember what bread was to me when I was a boy. I could not wait till I was dressed in the morning, but ran and cut a slice from the loaf—all the way round\*, too, to keep\* me until breakfast; and at breakfast, *if diligence in eating earned wages, I should have been well paid.* And then I could not wait for dinner, but ate again, and then at dinner: and I had to eat again before tea, and at tea, and lucky\* if I didn't eat again after that. *It was bread, bread all the time with me,* bread that\* I lived on and got strength from. Just so\* religion in the bread of life; but you make it cake—you put it away in your cupboard and never use it but\* when you have company. You cut it into small pieces and put it on China plates, and pass it daintily round\*, instead of treating it as bread; common, hearty bread, to be used<sup>c</sup> every hour.

—H. W. Beecher.

## EXERCISES.

- I. Express the main idea of the above passage in one sentence.
  - II. How, according to the author, should we treat religion?
  - III. What is the difference between treating religion "as bread," and treating it "as cake"?
  - IV. Explain the italicised parts.
  - V. Parse the words followed by an asterisk.
  - VI. Analyse the fourth sentence.
-

## 41.

There is something humbling\* to human pride in a rustic life. *It grates against the heart to think\* of the tone in which we unconsciously permit ourselves to address\* him. We see in him humanity in its simplest state. It is sad thought to feel that we despise it; that all we respect in our species is what has been created by art; the gaudy dress\*, the glittering equipage, or even the cultivated intellect. The mere and naked material of nature we eye with indifference, or trample on\* with disdain. Poor child\* of toil, from the grey dawn to the setting sun, one long task\* ! no idea\* elicited—no thought awakened beyond those that suffice to make\* him the machine of others—the serf of the hard soil. And then, too, mark\* how we frown upon his scanty holidays; how we hedge in his mirth, and turn his hilarity into crime ! We make the whole of the gay world, wherein we walk and take our pleasure, to him a place of snares and perils. If he leave his labour for an instant, in that instant, how many temptations spring up to him ! and yet we have no mercy for his errors ! the jail, the transport-ship, the gallows; these are our sole lecture-books, and our only method of expostulation.*

—Lord Lytton.

## EXERCISES.

- I. What is the subject of the above passage ? Express it in as few words as possible.
- II. In what way does refined society usually treat the simple rustic ?
- III. Explain fully the phrases in italics.
- IV. Parse the words followed by an asterisk.
- V. Analyse the sentence beginning—"It is a sad thought....."

## 42.

It is painful to witness<sup>o</sup> the many who *feed and fatten upon scandal*,—who *lacerate and suck* the blood of the *worthiest men*, giving full scope to *their villainous weapons*, for no end I can see<sup>\*</sup>, but<sup>\*</sup> because, being themselves in *the sink of all vice and iniquity*, cowardly and behind a screen, they would *drag down to the same abominable vileness* the fair reputation and honourable purposes of the most unblemished men and women. *They play a game between truth and falsehood, between sincerity and sport*; they make no difference between things good and evil, *calling bitter sweet and sweet bitter*; and being themselves divested of virtue, of religion, of honour, *broken in name*, which therefore they dare not avow<sup>o</sup>, *ruined in prospects*, they do *wreak the malignity* with which the devil bath stocked them, *in reward for their souls sold over to his service*.

—E. Irving.

## EXERCISES.

- I. What class of men are described in the above passage ?
  - II. Describe in your own words the nature of a Scandal-monger, as set forth in the above passage.
  - III. Explain fully the phrases in italics.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the first sentence.
-

## 48.

We glory in the conquests of science, but we look upon science as\* merely<sup>a</sup> an agent. Science may be a botanist, but *who started the vital fluid in the veins of the herb and the flower?* Science may be a geologist, but *who wrote the rock-covered page, whose hieroglyphics she would translate?* Science may be an astronomer, but *who built the worlds, who projected the comets whose mysterious paths she traces?* Science may be an agriculturist, she may open the earth's breast and cast in most precious seed, but *if the fountains of dew be stayed, science herself will die of thirst!* Be<sup>c</sup> it observed, then, that science is AGENT, not a CAUSE, and that *while we rejoice in its agency, we are bound to acknowledge<sup>d</sup> the goodness and mercy of the Infinite Intelligence.*

—Dr. Parker.

## EXERCISES.

- I. What is meant by saying that science is only an agent, not a cause?
  - II. With what arguments does the author seek to prove the above truth?
  - III. What is the answer to the three questions at the beginning of this passage?
  - IV. Give one word for "the vital fluid in the veins of the herb and the flower."
  - V. Explain fully the phrases in italics.
  - VI. Parse the words followed by an asterisk.
  - VII. Analyse the last sentence.
-

## 44.

Few are able to bear solitude ; and, though *retirement is the ostensible object of the greater part*, yet, when they are enabled by success to retire, they feel themselves unhappy. Peculiar powers and elegance of mind are necessary to enable<sup>c</sup> us to *draw<sup>v</sup> all our resources from ourselves*. In a remote and solitary village, the mind must be internally active in a great degree, or it will be miserable for want of employment. But in great and populous cities, *even while it is passive*, it will be constantly amused. It is impossible to walk<sup>c</sup> the streets without finding<sup>\*</sup> the attention powerfully solicited on every side. No exertion is necessary. *Objects pour themselves into the senses*, and it would be difficult to prevent their admittance. But in retirement there must be *a spirit of philosophy* and a store of learning, or *all the fancied bliss will vanish like the colours of a rainbow*.

—Dr. Knox.

## EXERCISES.

- I. Why is it that "few are able to bear solitude"? What requisites are necessary for a man to enjoy solitude?
  - II. What does "fancied bliss" in the last sentence refer to?
  - III. Explain fully the parts in italics.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the first sentence.
-

## 45.

Every man feels, and not strangely, that there never were such experiences of life as<sup>\*</sup> his own. No joy was ever like our joy, no sorrow ever like our sorrow. Indeed, there is a kind of indignation excited in us when one likens our grief to his own. *The soul is jealous of its experiences, and does not like pride to be<sup>\*</sup> humbled by the thought that they are common.* For though we know that *the world groans and trails in pain* and has done so<sup>\*</sup> for ages, yet a groan heard by our ear is a very different thing from a groan uttered by our mouth. The sorrows of other men seem to us like clouds of rain that empty themselves in the distance, and *whose long travelling thunder comes to us mellowed and subdued*; but our own troubles are like a storm bursting right<sup>\*</sup> overhead<sup>\*</sup>, and *sending down its bolts upon us with direct plunge.*

—H. W. Beecher.

## EXERCISES.

I. Give the substance of the above passage in as few words as possible.

II. Quote that sentence from the above passage which to you seems to contain the leading thought of the passage.

III. What two things are contrasted with each other in the last sentence? Show this contrast clearly in your own words.

IV. Explain fully the parts in italics.

V. Parse the words followed by an asterisk.

VI. Analyse the sentence beginning —“ For though we know...”.

## 46.

The common fluency of speech in many men and most women, is owing to a *scarcity of matter and a scarcity of words*; for *whoever is a master of language and has a mind full of ideas*, will be apt in speaking\* to *hesitate\* upon the choice of both*; whereas common speakers have only\* one set of ideas, and one set of words to clothe\* them in; and these are always ready at the mouth; so\* people come faster out of a church when it is almost empty, than when a crowd is at the door.

—Dean Swift.

## EXERCISES.

- I. Explain the paradox that fluency of speech is caused by a scarcity of matter and scarcity of words.
  - II. Amplify the simile in the last part of the passage.
  - III. Explain fully the phrases in italics.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the whole passage.
-

✓47.

We read sometimes of broken hearts; pretty poetic things\*, no doubt, and perhaps true. *Broken spirits, at any rate, there are.* Oh, yes! the spirit breaks, but not for love. *Love is the dream of early youth,* and the spirit breaks not then. *Youth has itself the elements of so much happiness;* its energy, its hope, its trust, its fond belief that everything is beautiful, that everyone is true, and its warm affection, all<sup>c</sup> give a buoyancy, an ever-moving principle of joy; and *though the spirit bow, it breaks not then.* It is in after\* years, *when stern experience has become our teacher, when the bright glowing hue of hope has passed away,* and in its place dark shadows fall; *when all life's billows have swept over us, and each succeeding wave has left its furrows on the soul;* oh! then it\* is: the spirit breaks, and all man's boasted energy gives way.

—Sala.

## EXERCISES.

- I. What is the difference between "broken hearts" and "broken spirits"?
  - II. Why is it that broken spirits are not possible in youth?
  - III. When is it that a man's spirit is said to "break"?
  - IV. Explain fully the phrases in italics.
  - V. Parse the words followed by an asterisk.
  - VI. Analyse the last sentence.
-



Tea, which is now a common beverage, is of recent origin in Europe; neither the ancients nor those of the middle ages tasted of this luxury. The first accounts we find of the uses of this shrub are the casual notices of travellers, who seem to have tasted it, and sometimes not to have liked it. A Russian ambassador in 1639 who resided at the court of the Mughl, declined accepting a large present of tea for the Czar, "*as it would only encumber him with a commodity for which he had no use*" Dr. Short has recorded an anecdote of a stratagem of the Dutch, in their second voyage to China, by which they at first obtained their tea *without disbursing money*; they carried with them great store of dried sage, and bartered it with the Chinese for tea; and received three or four pounds of tea for one of sage; but at length the Dutch could not export sufficient quantity of sage to supply their demand. This fact, however, proves *how deeply the imagination is concerned with our palate*; for the Chinese, affected by the exotic novelty, considered our sage to be more precious than their tea.

The first introduction of tea into Europe is not ascertained; according to the common accounts, it came into England from Holland in 1666, when Lord Arlington and Lord Ossory brought over a small quantity: the custom of drinking tea became fashionable, and a pound weight sold then for sixty shillings. This account, however, is by no means satisfactory. *I have heard of Oliver Cromwell's teapot in the possession of the collector, and this*

*will derange the chronology of those writers who are perpetually copying the researches of others, without\* confirming\* or correcting them.*

—*l. Disraeli.*

EXERCISES.

I. Rewrite in brief what has been said above regarding the origin and introduction of tea.

II. What is "sage" ? What is "barter" ?

III Explain fully the parts in italics.

IV. Parse the words marked with an asterisk.

V. Analyse the sentence beginning—"A Russian ambassador....."

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I can conceive no higher aim of generous ambition than to exercise\* an influence over the minds, thoughts, opinions, and characters of men. Now, such an influence the teacher exercises to an extent that can never be calculated, but which is unquestionably very great. *Its greatness depends just<sup>o</sup> upon the same circumstance on which it depends that it is incalculable.* Other influences may be estimated, inasmuch as they generally consist in the modification or reversal of opinions already formed, and of characters already developed. *But the teacher's influence is exerted in developing the mind itself, and almost in forming it,* so that it never can be known what it would have been but\* for\* that influence having been brought to bear\* upon it. Thus *it<sup>o</sup> is by no mere exaggeration* that our schoolmasters, in the good old times, were called "Masters"; for they really exercised a mastery over the generation which they educated, and through them over the generations that followed. Students of physical science tell us that the undulations or pulsations of the air, which constitute sound, can never wholly cease, but *must go on propagating<sup>o</sup> themselves until every particle of air in the atmosphere has received an impulse which must cause it to vibrate\* for ever, however\* its vibrations may be crossed and re-crossed and modified by the infinity of other vibrations which have been communicated to it by other sounds; so that no whispered word and no falling pin leave any atom of our atmosphere in precisely<sup>o</sup> the position which it would have occupied had the*

word not been uttered, or the pin not fallen. *This is demonstrably true, but it is scarcely apprehensible*, so infinitesimally minute is the effect produced in remote regions by any sound that can be produced on earth. Equally real and more potent is the influence produced by the teacher upon a mind that must, of necessity, influence others, and these others\* in their turn, until the whole minds in the world are brought under an influence that originated in, and issued from, it may be, a very humble village school.

—Dr. W. Smith.

#### EXERCISES.

I. Why is the influence of the teacher so great and so incalculable?

II. With what comparison is the influence of the teacher described?

III. Show the appropriateness of the name "master" as applied to teachers.

IV. Analyse the sentence beginning—"Students of physical science tell us....."

V. Explain fully the parts in italics.

VI. Parse the words followed by an asterisk.

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## 50.

I never see one of those grey envelopes arrive<sup>o</sup> without a shudder. They bring more bad news than good<sup>o</sup>. And then *these telegrams have a summary way of proceeding, which knocks one\* completely down. Letters mollify the blow, or at all events they prepare for it*; they anticipate your questions, they tell you what you want to know. The telegram *either half\* kills you or bewilders you*: and *having done that leaves you there*. I know, indeed, that in an instant, from one end of the world to the other, voices may question and answer; rapidly disquieted\*, one may be rapidly reassured. But *distance and time two instruments<sup>o</sup> of torture—are also conditions of life*; they place some interval between the anvil and the hammer; take<sup>o</sup> that away, the hammer will strike without cessation, and the broken anvil fall to pieces beneath the blows. In order to breathe, man must have air; and I question whether, in order to exist, he does not require, in a certain measure, both time and space: *one and the same moderating influence<sup>o</sup> under two modes*.

—Gasparrin.

## EXERCISES.

- I. On what grounds does the author base his dislike for telegrams?
- II. Expand the metaphor of the anvil and hammer, so as to show clearly the points of comparison.
- III. Why are distance and time called "two instruments of torture"? How are they at the same time "conditions of life"?
- IV. In what respects are letters superior and in what respects inferior to telegrams?
- V. Explain fully the parts in italics.
- VI. Parse the words followed by an asterisk.
- VII. Analyse the last sentence but one.

About the time of the invention of the telescope, another instrument was formed, which laid open a scene no less wonderful. This was the microscope. The one led me to see\* *a system in every star* : the other leads me to see *a world in every atom*. The one taught me that this mighty globe, with the whole burden of its people and of its countries, is but\* a grain of sand on the *high field of immensity* : the other teaches me that every grain of sand may harbour within it the tribes and the families of a busy population. The one told me of the significance of the world I tread upon\* : the other *redeems it from all its insignificance* ; for it tells me that in the leaves of every forest, and in the flowers of every garden, and in the waters of every rivulet, there are *worlds teeming\* with life*, and numberless as are the *glories of the firmament*. The one has suggested to me that, beyond and above all\* that is visible to man, there may lie *fields of creation which sweep immeasurably along\**, carry the impress of the Almighty's hand to the *remote-st scenes* of the universe : the other suggests to me that within and beneath all that minuteness which the *aided eye of man* has been able to explore, there may lie *a region of incisibles* ; and that, could\* we draw aside the mysterious curtain which shrouds it from our senses, we might there see *a theatre of as many wonders as astronomy has unfolded*, — a universe\* within the compass of a point so small as\* to elude\* all the powers of the microscope, but where the wonder-working God finds room for the exercise of all His attributes, where He can raise

another mechanism of worlds, and fill and animate them all with the evidences of His glory.

— *Chalmers.*

EXERCISES.

- I. Enumerate clearly in your own words the chief points of distinction between the telescope and the microscope.
- II. Explain fully the parts in italics.
- III. Parse the words marked with an asterisk.
- IV. Analyse the last sentence.

## 52.

There are things over which Time has no possible power. It cannot touch fate, for example ; *that lives, grows, ripens in its despite*. Tradition overleaps the many tombs in which Time inters the years ; memory mocks him to destroy her ; the humanness of the heart is an everlasting\* thing ; hence the *old patriarchal tales*—tales of ancient hope, and fear, and joy, and wrong, and sorrow, find their way swift\* to the hearts of the men of all the world's ages, because they touch feelings which are eternal, and strike chords that are never out of tune.

—Punshon.

## EXERCISES.

I. Name those things over which Time is said "to have no possible power".

II. What is meant by saying that Time has no power over certain things ?

III. Explain the personifications of Tradition and Memory, as used in the third sentence.

IV. Explain fully the metaphor in the phrase "strike chords that are never out of tune".

V. Explain the parts in italics.

VI. Parse the words followed by an asterisk.

VII. Analyse the last sentence.





## 58.

*Truth is the foundation of virtue.* An habitual regard for it is absolutely necessary. *He who walks by the light of it has the advantage of the midday sun* ; he who would spurn it, goes forth amid clouds and darkness. There is no way in which a man *strengthens his own judgment, and acquires respect in society* as surely as<sup>o</sup> by a scrupulous regard to truth. The course of such an individual is right and straight on<sup>o</sup>. He is no *changeling*, saying one thing to-day and another\* to-morrow. Truth to him is like a mountain landmark to the pilot ; he fixes his eye upon a point that does not move, and he enters the harbour in safety. On the contrary, one who despises truth and loves falsehood, is like a pilot who takes a piece of drift-wood for his landmark, which changes with every wave. On this he fixes his attention, and being insensibly led from his course, strikes upon some hidden reef, and sinks to rise<sup>o</sup> no more. Thus truth brings success ; falsehood results in ruin and contempt.

—Dr. Channing.

## EXERCISES.

- I. Give the substance of the above passage in your own words.
  - II. Enumerate the advantages of truth, as set forth in the above passage.
  - III. Explain clearly the simile of the two kinds of pilot.
  - IV. Explain the parts in *italics*.
  - V. Parse the words followed by an asterisk.
  - VI. Analyse the sentence beginning —“ There is no way.....”.
-

## 54.

Truth and integrity *have all the advantages of appearance, and many more* *If the show of anything be good for anything, I am sure the reality is better*; for why does any man dissemble, or seem to be that which he is not, but\* because he thinks it good to have\* the qualities he pretends to\*? For to counterfeit\* and dissemble is to put on the appearance of some real excellency. Now, *the best way for a man to seem,\* to be\* anything, is really to be\* what he would seem to be\**. Besides, it is often as troublesome to support the pretence of a good quality as\* to have it; and if a man have it not, it is most likely he will be discovered to want it; and then all his labour to seem\* to have\* it is lost. *There is something unnatural in painting*, which a skilful eye will easily discern from native beauty and complexion.

— *Archbishop Tillotson.*

## EXERCISES.

- I. In what sense has the word "truth" been used in this passage?
  - II. By what arguments does the author try to show the futility of making a pretence?
  - III. Explain fully the parts in italics.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the last sentence but one.
-

## 55.

A tutor should not be continually *thundering instruction into the ears* of his pupil, as\* if\* he were *pouring it through a funnel*; but, after having put the lad, like a young horse, on a trot before him, to observe<sup>o</sup> his paces and see what he is able to perform, should, according to the extent of his capacity, induce him to taste<sup>o</sup>, to distinguish, and to find out things for himself; *sometimes opening the way, at other times leaving it for him to open\**; and by *abating or increasing<sup>o</sup> his own pace*, accommodate his precepts to the capacity of his pupil.

—Montaigne.

## EXERCISES.

- I. What principle of teaching does the author lay down in the above passage?
  - II. Explain the simile of the "young horse" so as to show the points of comparison clearly.
  - III. Point out the distinction between—'to taste', 'to distinguish' and 'to find out things for himself'.
  - IV. Explain fully the phrases in italics.
  - V. Parse the words followed by an asterisk.
  - VI. Analyse the whole passage.
-

## 56.

The decay of the city of Venice is, in many respects, like that<sup>o</sup> of an *out-wearied and aged human frame* ; the cause of its decrepitude is indeed at the heart, but the outward appearances of it are first<sup>o</sup> at the extremities. In the centre of the city there are still places *where some evidence of vitality remains*, and where, with kind closing<sup>o</sup> of the eyes to signs, the stranger may succeed in imagining<sup>o</sup>, for a little while, what must have been the aspect of Venice in her prime. But this *lingering pulsation* has not force enough any more to penetrate<sup>\*</sup> into the suburbs and outskirts of the city ; *the frost of death lies there<sup>o</sup> seized upon it irrevocably*, and the grasp of mortal disease is marked daily by the increasing<sup>\*</sup> breadth of its belt of ruin.

— Ruskin.

## EXERCISES.

- I. Rewrite in your own words what has been said above regarding the present state of Venice.
  - II. Spin out in detail the comparison of Venice with an "out-wearied and aged human frame."
  - III. Explain fully the parts in italics.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the second sentence.
-

## 57.

Surely a day is coming, when it\* will be known again what virtue is in purity and continence of life ; *how divine is the blush of young human cheeks* ; how high, beneficent, sternly inexorable, if\* forgiven\*, is the duty laid, not on women only, but on every creature, in regard to these particulars. Well, if such a day never come again, then I perceive much else\* will never come. *Magnanimity and depth of insight* will never come ; *heroic purity of heart and of eye* ; noble pious valour, to amend\* us and the age of bronze and lacker, how can they ever come ? The scandalous bronze lacker age, of *hungry animalism, spiritual impotencies and mendacities*, will have to run its course\*, till the pit swallow it up.

—Carlyle.

## EXERCISES.

- I. What is meant by " purity and continence of life " ?
  - II. Why is this " purity " so important a virtue ?
  - III. Give the exact meaning of the words ' high ', ' beneficent,' and ' sternly inexorable.'
  - IV. Explain fully the parts in italics.
  - V. Parse the words followed by an asterisk.
  - VI. Analyse the first sentence.
-

## 58.

One of the most powerful instruments of vice—the most fatal\* of all its *poisoned weapons*—is the abuse of words, by which good and bad feelings are blended together, and *its deformity concealed from an apparent alliance to some proximate virtue*. Prodigality and dissipation, are liberality and high spirit; covetousness, frugality; flattery\*, good breeding. As\* society advances in civilization, the power of this engine does not diminish. *To give\* harsh deeds soft names is one of the evils of refinement*. In preventing\* this confusion—in preventing this abuse of words—in *sustaining a high tone of moral feeling*, by giving harsh names to harsh deeds, *the preservation of the boundaries between virtue and vice* mainly depends.

—Lady Montagu.

## EXERCISES.

- I. What is meant by the “abuse of words”? To what special abuse is the writer referring here?
- II. How is this abuse of words a danger to morality?
- III. Explain the parts in italics.
- IV. Parse the words followed by an asterisk.
- V. Give one word for “To give harsh deeds soft names”.

## 59.

I think it a mistake to suppose\* that silence, among a number of children in school, is conducive to the improvement either of health or intellect. That the chest and the lungs are benefited by *giving<sup>c</sup> full play to the voice*, I think will not be disputed; and that a child is capable of more intense study and abstraction in the din of a schoolroom than in partial silence (*if I may be permitted the word<sup>a</sup>*) is *a fact which I think any rational observation would establish*. There is something cheering and cheerful in the noise of friendly voices about us—it is *a restraint taken off the mind*, and it will run *the\* lighter<sup>c</sup> for it*—it produces more excitement, and puts the intellect in a better frame for study. The obligation to silence, though it may give the master more ease, imposes a new moral duty upon the child, *the sense of which must necessarily weaken his application*.

—Carleton.

## EXERCISES.

- I. Give the purport of the above passage in one sentence.
  - II. On what grounds does the author condemn the obligation to silence in a schoolroom?
  - III. Explain the parts in italics.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the second sentence.
-

## 60.

The modern modes of travelling cannot compare with the old mail-coach system in grandeur and power. They boast of more velocity, *not, however, as a consciousness, but as a fact of our lifeless knowledge, resting upon alien evidence*; as, for instance, because somebody says that we have gone fifty miles in the hour, though we are far from feeling it as\* a personal experience, or upon the evidence of a result, as\* that actually we find ourselves in York four hours after leaving London. Apart from such an assertion, or such a result, I myself am little aware of the pace. But, seated on the old mail-coach, *we needed no evidence out of ourselves to indicate\* the velocity. The vital experience of the glad animal sensibilities made doubt impossible on the question of our speed*; we heard our speed, saw it, we felt it as a thrilling\*; and this speed *was not the product of blind insensate agencies, that had no sympathy to give<sup>s</sup>, but was incarnated in the fiery eyeballs of the noblest among brutes*; in his dilated nostril, spasmodic muscles, and thunder-beating hoofs.

—De Quincey.

## EXERCISES.

- I. On what grounds does De Quincey give to the old mail-coach superiority over railways?
  - II. Explain fully the parts in italics.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the second sentence.
-



## 61.

To believe your own thought, to believe that what is true for you in your private heart, is true for all men—that is genius. Speak\* your latent conviction, and it shall be the universal sense ; for always *the inmost becomes the outmost*--and our first thought is rendered back to us by the trumpets of the Last Judgment. Familiar as\* *the voice of the mind* is to each\*, the highest merit we ascribe to Moses, Plato, and Milton is, that they *set at naught books and traditions*, and spoke not what men, but what they thought. A man should learn to detect and watch\* *the gleam of light which flashes across his mind from within\**, more than the lustre\* of the firmament of bards and sages. Yet he dismisses without notice his thought, because it is his. In every work of genius we recognise our own rejected thoughts : *they come back to us with a certain alienated majesty.*

. —Emerson.

## EXERCISES.

- I. How does Emerson define "genius" in the above passage ? Explain his meaning clearly.
- II. Give the substance of the whole passage in your own words.
- III. Explain the parts in italics.
- IV. Parse the words followed by an asterisk.
- V. Analyse the sentence beginning—"Familiar as the voice of the mind.....".

## 62.

When I take up a work that I have read before\* (the\* oftener the better) I know what I have to expect. *The satisfaction is not lessened by being anticipated.* When the entertainment is altogether new, I sit down to it as I should to a strange dish,—turn and pick out a bit here and there and am in doubt what to think of the composition. But in turning to a well-known author, there is not only an assurance that my time will not be thrown away or my *palate nauseated with the most insipid or vilest trash*,—but I shake hands with, and *look\* an old, tried, and`volued friend in the face*,—compare notes, and chat the hours away. It is true, we form dear friendships with such ideal guests—dearer\*, alas! and more lasting, than those\* with our most intimate acquaintance. In reading a book which is an old favourite with me (say\* the first novel I ever read) I not only have the pleasure of imagination and of a *critical relish of the work*, but the pleasures of memory added to it. It recalls the same feelings and associations which I had in first reading it, and which I can never have again in any other way. Standard productions of this kind are *links in the chain of our conscious being*. They *bind together the different scattered divisions of our personal identity*. They are *landmarks and guides in our journey through life*.

—Hazlitt.

## EXERCISES.

- I. On what grounds does Hazlitt prefer an old book to a new ? Reproduce his arguments in a summarised form.
- II. Explain the parts in italics.
- III. Parse the words followed by an asterisk.
- IV. Analyse the first and the third sentence.

## 63.

Now, then, hand<sup>d</sup> on heart, we declare that *it is not the fire of adverse critics which afflicts or frights the editorial bosom*. They may be right ; they may be rogues who have a personal spite ; they may be *dullards who kick and bray as their nature is to do<sup>d</sup>, and prefer thistles to pine-apples* ; they may be conscientious, acute, deeply learned, delightful judges, *who see your joke in a moment, and the profound wisdom lying underneath*. Wise<sup>d</sup> or dull ; laudatory or otherwise, we put their opinions aside<sup>d</sup>. If they applaud, we are pleased ; if they *shake their pens, and fly off with a hiss*, we resign their favours and put on all the fortitude we can muster. I would rather have the lowest man's good word than his bad one, to be<sup>d</sup> sure ; but as<sup>\*</sup> for coaxing and compliment, or wheedling him into good-humour, or *stopping his angry mouth with a good dinner*, or accepting his contributions for a certain magazine, for *fear of his barking or snapping elsewhere*—these shall not be our acts.

—Thackeray.

## EXERCISES.

- I. Give in your own words the general meaning of the above passage.
  - II. Explain fully the parts in italics.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the second sentence.
-

## 64.

Charges of cynicism are common against all satirists. Thackeray had to bear with them. *The social world he looked at did not show him heroes*, only here and there a plain good soul\*, to whom he was affectionate *in the unhysterical way of an English father patting a son on the head*. He described his world as\* an accurate observer saw it ; *he could not be dishonest*. Not a page of his books reveals malevolence or a sneer at humanity. He was *driven to the satirical task by the scenes about him*. *There must be the moralist in the satirist, if satire is to strike.\** *The stroke is weakened and art violated when he comes to the front.*

— George Meredith.

## EXERCISES.

- I. What led Thackeray to become a satirist ?
  - II. Distinguish between cynicism and satire.
  - III. Explain fully the parts in italics.
  - IV. Parse the words marked with an asterisk.
  - V. Analyse the third sentence.
-

## 65.

Most of the luxuries, and many of the so<sup>d</sup> called comforts of life, are not only not indispensable, but *positive hindrances to the elevation of mankind*. With respect to luxuries and comforts, the wisest have ever lived a more simple and meagre life than the poor. The ancient philosophers, Chinese, Hindoo, Persian, and Greek, were a class *than<sup>d</sup> which none has been poorer in outward riches, none so rich in inward*. The same is true of the more modern reformers and benefactors of their race. None can be an impartial or wise observer of human life but *from the vantage-ground of what we should call voluntary poverty*. Of a life of luxury the fruit is luxury. There are nowadays professors of philosophy, but not philosophers. *Yet it is admirable to profess<sup>d</sup> because it was once admirable to live*. To be a philosopher is not merely to have subtle thoughts, nor even to found a school, but so<sup>d</sup> to love<sup>d</sup> wisdom as<sup>d</sup> to live<sup>d</sup> according to its dictates, a life<sup>d</sup> of simplicity, independence, magnanimity, and trust.

—Thoreau.

## EXERCISES.

- I. Express in plain prose the general sense of the above passage.
  - II. How does the author show that luxuries are "positive hindrances to the elevation of mankind"?
  - III. What is Thoreau's conception of a philosopher?
  - IV. Explain the parts in italics fully.
  - V. Parse the words followed by an asterisk.
-

## 66.

The characteristic of a genuine heroism is its persistency. All men have wandering<sup>s</sup> impulses, *fits and starts of generosity*. But when you have resolved to be great, *abide by yourself, and do not weakly try to reconcile yourself with the world*. The heroic cannot be the common, nor the common the heroic. Yet we have the weakness to expect\* the sympathy of people in those actions *whose excellence is that they outrun sympathy, and appeal to a tardy justice*. If you would serve your brother, because it is fit for you to serve<sup>s</sup> him, *do not take back your words* when you find that prudent people do not commend you. *Be true to your own act*, and congratulate yourself if you have done something strange and extravagant, and *broken the monotony of a decorous age*. It\* was a high counsel that I once heard given<sup>s</sup> to a young person, "*Always do what you are afraid to do\**".

—Emerson.

## EXERCISES.

- I. What is the lesson that Emerson tries to impress upon our minds in the above passage?
  - II. Explain the paradox, "Always do what you are afraid to do".
  - III. Explain clearly the meaning of the parts in italics.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the sentence beginning—"If you would serve.....".
-

## 67.

Sympathise with that which lies beyond you. It is easy to sympathise\* with that which lies within you. How many persons there are who pass through life *sympathising with themselves all the time* ! What unhappy persons\* ! how unfit for anything whatever ! They are full of themselves, and answer their own motion. But there beyond them lies all the beautiful world,<sup>c</sup> *in which they might have a share*. For sympathy is feeling with ; it is *identifying yourself with that which at present is not yourself* ; it is claiming your own. It is going forth and joining yourself with many, not standing off and merely observing. When we observe, the object we observe is different from us ; when we sympathise, we identify ourselves with it. You may go into your home and observe, and you will make every person in that home wretched. But go into a home and sympathise with it, find out what lies beyond you there, see how differently those persons are thinking and feeling from the ways in which you are accustomed to think and feel\*, and yet see *how their modes of thinking and feeling supplement your own\**, that you are imperfect as<sup>c</sup> you stand, and that it is necessary that persons should be constituted thus different from yourself if even your own completion is to come ; then, I say, you will soon become large in yourself, and a large benefactor to others.

—G. H. Palmer.

## EXERCISES.

- I. Explain what the author means by "sympathy" in the above passage.
- II. What is the difference between 'sympathy' and 'observation,' both in their nature and in the effects they produce ?
- III. Explain fully the parts in italics.
- IV. Parse the words followed by an asterisk.
- V. Analyse the last sentence.

## 68.

When moralists assert that what we call virtue *derives its reputation solely from its utility*, and that *the interest or pleasure of the agent is the one\* motive to practise\* it*, our first question is naturally how far this theory agrees with the feelings and with the language of mankind. But *if tested by this criterion, there never was a doctrine more emphatically condemned than utilitarianism*. In all its stages, and in all its assertions, *it is in direct opposition to common language and to common sentiments*. In all nations and in all ages, the ideas of interest and utility on the one hand and of virtue on the other have been regarded by the multitude as\* perfectly distinct, and all languages recognise the distinction. The terms honour, justice, rectitude, or virtue, and their equivalents in every language, present to the mind ideas essentially and broadly differing from the terms prudence, sagacity, or interest. *The two lines of conduct may coincide, but they are never confused*, and we have not the slightest difficulty in imagining them antagonistic\*.

— *Lecky.*

## EXERCISES.

- I. What is the doctrine that Lecky is attacking in the above passage? On what grounds does he condemn utilitarianism?
  - II. What is the difference between 'honour', 'justice', 'rectitude' or 'virtue' on the one hand, and 'prudence', 'sagacity', and 'interest' on the other?
  - III. Explain fully the parts in italics.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the first sentence.
-



## 69.

He (William of Orange) was born with violent passions and quick sensibilities; but the strength of his emotions *was not suspected by the world*. From the multitude his joy and his grief, his affection and his resentment, were hidden by a *phlegmatic serenity, which made him pass\* for the most cold-blooded of mankind*. Those who brought him good news could seldom detect any sign of pleasure. Those who saw him after a defeat *looked in vain for any trace of vexation*. He praised and reprimanded, rewarded and punished, *with the stern tranquillity of a Mohawk chief*: but those who knew him well and saw him near\* were aware that *under all this ice a fierce fire was constantly burning*. It was seldom that anger deprived him of power over himself. But when he was really enraged the first outbreak of his passion was terrible. It was indeed scarcely safe to approach\* him. On these rare occasions, however, *as soon as he regained his self-command*, he made such ample reparation to those whom he had wronged *as\* tempted them to wish\* that he would go into a fury again*. His affection was as impetuous as his wrath. Where he loved he loved with the whole energy of his strong mind. When death separated him from what he loved, the few who witnessed his agonies *trembled for his reason and his life*.

—Macaulay.

## EXERCISES.

- I. Name the chief points in the character of William of Orange touched upon in the above passage.
- II. Explain fully the phrases in *italics*.
- III. Parse the words followed by an asterisk.
- IV. Analyse the sentence beginning—"On these rare occasions.....".

## 70.

It was a numerous company, eighteen\* or twenty perhaps. Of these some\* five or six were ladies, who sat *wedged together in a little phalanx* by themselves. All the *knives and forks were working away at a rate that was quite alarming*; very few words were spoken; and everybody seemed to eat his utmost<sup>o</sup> in self-defence, as if a famine were expected to set in before breakfast time to-morrow morning and it had become high time to assert<sup>o</sup> the first law of nature. The poultry, which may perhaps be considered to have formed the staple of the entertainment, disappeared as rapidly as if every bird had had<sup>o</sup> the use of its wings, and had flown in desperation down\* a human throat. Great heaps of indigestible matter melted away as<sup>o</sup> ice before the sun. It was a solemn and an awful thing to see<sup>o</sup>. Dyspeptic individuals bolted their food in wedges; *feeding not themselves but broods of nightmares* who were continually standing at livery within them.

—Dickens.

## EXERCISES.

- I. Express in brief form the general drift and purport of the above passage.
  - II. Explain the phrases in italics.
  - III. Parse the words followed by any asterisk.
  - IV. Analyse the third sentence.
-

## 71.

So loyal and sincere was Macaulay's nature that he was unwilling to live upon terms of even apparent intimacy with people whom he did not like, or could not esteem; and, as far as civility allowed, he avoided their advances, and especially their hospitality\*. He did not choose, he said, to eat salt with a man for whom he could not say a good word in all companies. He was true throughout life to those who had once acquired his regard and respect. *He loved to place his purse, his influence, and his talents at the disposal of a friend*; and any one\* whom he called by that name he judged with indulgence, and trusted with a faith that would endure almost any strain. If his confidence proved to be egregiously misplaced, which\* he was always the last to see<sup>c</sup>, he did not resort to remonstrance or recrimination.

— Trevelyan.

#

## EXERCISES.

- I. Sketch the character of Macaulay, in your own words, on the basis of what has been said of him in the above passage.
  - II. Explain fully the parts in italics.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the first sentence.
-

## 72.

*Human beings seldom have the demands upon each other which they imagine; and for what they have done they frequently ask an impossible return. Moreover, when people really have done others a service, the persons benefited often do not understand it. Could they have understood it, the benefactor, perhaps, would not have had to perform it. You cannot expect gratitude from them in proportion to your enlightenment. Then, again, where the service is a palpable one, thoroughly understood, we often require that the gratitude for it should bear down all the rest of the man's character. The dog is the very emblem of faithfulness; yet I believe it is found that he will sometimes like the person who takes him out and amuses him more\* than the person who feeds him. So, amongst bipeds, the most solid service must sometimes give way to the claims of congeniality. Human creatures are, happily, not to be swayed by self-interest alone; they are many-sided creatures; there are numberless modes of attaching their affections. Not only like<sup>a</sup> likes like, but unlike likes unlike.*

— *Helps.*

## EXERCISES.

- I. Rewrite in your own words the grounds upon which men should not expect too much gratitude from those on whom they think they have conferred a favour.
- II. Why is it that men often "ask an impossible return" for what they have done?
- III. Expand fully the comparison between a dog and a human being, in point of gratitude.
- IV. Explain the parts in italics fully.
- V. Parse the words followed by an asterisk.
- VI. Analyse the sentence—"The dog is the very emblem of faithfulness....".

## 73.

When we read, another thinks for us ; we merely repeat *his mental process*. It is as\* when in learning\* to write\* the pupil follows with his pen the strokes that have been made in pencil by the teacher. In reading, accordingly, we are relieved of the greater part of the work of thinking. Hence the perceptible relief<sup>o</sup> when we pass from the occupation of our own thoughts to reading. But while we read, our head is, properly speaking\*, only *the arena of alien thoughts*. Hence it is that he who reads very much and almost the whole day, *amusing<sup>o</sup> himself in the intervals of his reading<sup>o</sup> with thoughtless pastime*, gradually loses the capacity even to think<sup>o</sup>, just as one who always rides at last forgets how to walk. But such<sup>o</sup> is the case with many scholars ; *they have read themselves stupid\**. |For perpetual reading recurred to immediately at every free moment *cripples the mind* more than perpetual work with the hands, for with the latter one can always follow one's own thoughts. Just as a spring by the continuous pressure of a foreign body loses its elasticity, so does the mind through the continuous pressure of foreign thoughts.

—Schopenhauer.

## EXERCISES.

- I. What is the chief point of difference between a 'scholar' and a 'thinker' ?
- II. Give briefly the purport of the above passage.
- III. Expand fully the simile contained in the second and the last sentence, noting clearly the points of comparison.
- IV. Explain the phrases in italics fully.
- V. Parse the words followed by an asterisk.
- VI. Analyse the sentence beginning—"Hence it is that he who reads.....".

## 74.

Hence, in respect of our reading *the art not to read*\* is extremely important. It consists in that, *what*\* at all times occupies the greater public, should for this very reason not be taken in hand, as, for instance, political or ecclesiastical pamphlets, novels, poems, &c., and this\*, notwithstanding that they make much noise, and reach many editions in their first and last year of life. But rather let us remember\* that he who writes for fools will always find a large public, and let us turn the always comparatively short time we have for reading exclusively to the works of *the great minds of all times and peoples, which tower above the rest of humanity, and which the voice of fame indicates as such*\*. These only really educate and instruct. *We can never read the bad too little, nor the good too often*; bad books are *intellectual poison*, they destroy the mind. Because people, instead of reading the best of all times, only read the newest, writers remain in *the narrow circle of circulating ideas*, and *the age sinks ever deeper into the slough of its own filth*.

—Schopenhauer.

## EXERCISES.

I. What is the principle according to which we should direct our reading ?

II. Explain how "the art not to read" is an extremely important art.

III. Explain the parts in italics fully.

IV. Parse the words followed by an asterisk.

V. Analyse the sentence beginning—"But rather let us remember.....".

## 75.

All are familiar with the truth that bodily activity deadens emotion. Under great irritation we get relief by walking about rapidly. *Extreme effort in the bootless attempt to achieve<sup>o</sup> a desired end greatly diminishes the intensity of the desire.* Those who are forced to exert themselves after misfortunes, do not suffer nearly so much as those who remain quiescent. If any one wishes to *check intellectual excitement*, he cannot choose a more efficient method than running\* till he is exhausted. Moreover, these case, in which *the production of feeling and thought is hindered by determining the nervous energy in bodily movements have their counterparts in cases in which bodily movements are hindered by extra absorption of nervous energy in sudden thoughts and feelings.* If, when walking\* along, *there flashes on you an idea\** that creates great surprise, hope, or alarm, you stop ; or if sitting<sup>o</sup> cross-legged, swinging your pendent foot, the movement is at once arrested. Joy, disappointment, anxiety, or any *moral perturbation* rising to a great height, will destroy appetite ; or if food has been taken, will arrest digestion ; and even *a purely intellectual activity*, when extreme, will do the like\*.

—Herbert Spencer.

## EXERCISES.

- I. What is the truth that Herbert Spencer is here trying to illustrate ?
- II. Rewrite in your own words the facts upon which Herbert Spencer bases the above truth.
- III. Explain fully the parts in italics.
- IV. Parse the words followed by an asterisk.
- V. Analyse the sentence beginning—"If any one wishes.....".

## 76.

Not only is it unwise to set up a high standard for juvenile good conduct, but it is even unwise to use\* very urgent incitements to such good conduct. Already most people recognise the detrimental results of intellectual precocity; but there remains to be recognised the truth that *there is a moral precocity which is also detrimental*. Our higher moral faculties, like our higher intellectual ones, are comparatively complex. By consequence they are both comparatively late in their evolution. And with the one as\* with the other, a very early activity produced by stimulation will be at the expense of the future character. Hence the not uncommon fact\* that those who during childhood were instanced as\* models of juvenile goodness, by and by undergo some disastrous and seemingly inexplicable change, and end by being not above but below par; while relatively exemplary men are often the issue of a childhood by no means so promising.

—Herbert Spencer.

## EXERCISES.

- I. Express the main idea of the above passage in simple language.
  - II. Summarise the arguments with which Herbert Spencer tries to prove that it is unwise "to use urgent incitements to good conduct" in the case of children.
  - III. What points of resemblance does he notice between our "higher moral faculties," and our "higher intellectual faculties"?
  - IV. Explain fully the parts in italics.
  - V. Parse the words followed by an asterisk.
  - VI. Analyse the last sentence.
-



## 77.

Tears express joy as well as sadness. They are *the symbol of the powerlessness of the soul to restrain its emotion and to remain mistress of itself*. Speech implies analysis; when we are overcome by sensation or by feeling, analysis ceases, and with it speech and liberty. Our only resource, after silence and stupor, is the language of action—pantomime. *Any oppressive weight of thought carries us back to a stage anterior to humanity*, to a gesture, a cry, a sob, and at last to swooning and collapse; that is to say, incapable of bearing the excessive strain of sensation as men, we fall back successively to the stage of mere animate being, and then to that of the vegetable. Intense joy also *withdraws into itself* and is silent. To speak is to disperse and scatter. *Words isolate and localise life in a single point; they touch only the circumference of being*; they analyse, they treat one thing at a time. Thus they decentralize emotion, and chill it in doing so.

—Amiel's Journal.

## EXERCISES.

- I. How do "tears express joy as well as sadness"?
  - II. How does the author define "tears"?
  - III. Why do words tend to "disperse and scatter"? And *what* do they "disperse and scatter"?
  - IV. Explain fully the parts in italics.
  - V. Parse the words followed by an asterisk.
  - VI. Analyse the sentence beginning—"Any oppressive weight of thought.....".
-

## 78.

Ever since\* literature had a beginning\* there have been *masters of the craft* who have grasped eagerly after all the scientific knowledge of their time, and have *made such use of the fragments then available as\* great artists alone could make*. Take Shakespeare himself in illustration. Every one knows how *his lines bristle with scientific allusions* ; for *has not the fact been brought against him in the absurd Baconian controversy?* Not to multiply\* illustrations, one might almost say that the\* greater the writer\*, the more surely do we find him *in touch with the science of his time*. This, to be\* sure, is no proof that scientific knowledge is pre-requisite to the practice of the literary art, since\* the greatest artists imbibe most eagerly *every species of mental pabulum*. Still the fact is suggestive, and at least it is hardly open to doubt that their knowledge of science has been a marked aid to the writers who have possessed such knowledge.

—Dr. H. S. Williams.

## EXERCISES.

- I. What is the attitude towards science displayed by literary men in all ages ?
  - II. Is the scientific spirit really opposed to the literary spirit ?
  - III. Is a knowledge of science essential to the practice of the literary art ?
  - IV. Explain the parts in italics fully.
  - V. Parse the words followed by an asterisk.
  - VI. Analyse the first sentence.
-

## 79.

The Great Stone Face was a work of Nature *in her mood of majestic playfulness*, formed\* on the perpendicular side of a mountain by some immense rocks, which had been thrown together in such a position as, when viewed at a proper distance, precisely to resemble\* the features of the human countenance. It seemed *as if an enormous giant or a Titan had sculptured his own likeness* on the precipice. There was the broad arch of the forehead, a hundred feet\* in height; the nose,\* with its long bridge; and the vast lips, which, if they could have spoken, would have *rolled their thunder accounts from one end of the valley to the other*. True it is, that if a spectator approached too near\*, he *lost the outline of the gigantic visage*, and could discern only a heap of ponderous and gigantic rocks, *piled in chaotic ruin one upon another*. Retracing\* his steps, however, the wondrous features would again be seen; and the farther he withdrew from them, the\* more like\* a human face, *with all its original divinity intact*, did they appear; until, as it grew dim in the distance, with the *clouds and glorified vapour of the mountains clustering about it*, the Great Stone Face seemed positively to be alive.

—Nathaniel Hawthorne.

## EXERCISES.

- I. What was the "Great Stone Face", described in the above passage?
- II. In what position was it visible at its best? And why?
- III. Explain fully the parts in italics.
- IV. Parse the words followed by an asterisk.
- V. Analyse the first and the last sentence.

## 80.

The main conclusion arrived at in this work, namely, that *man is descended from some lowly organised form*, will, I regret to think\*, be highly distasteful to many. But there can hardly be a doubt that we are descended from barbarians. The astonishment which I felt on first seeing\* a party of Fuegians on a wild and broken shore will never be forgotten by me, for *the reflection at once rushed into my mind—such\* were our ancestors*. These men were absolutely naked and bedaubed with paint, their long hair was tangled, their mouths\* *frothed with excitement*, and their expression was wild, startled, and distrustful. *They possessed hardly any arts*, and, like wild animals, lived on what they could catch; they had no government, and were merciless to every one not of their own small tribe. He who has seen a savage in his native land *will not feel much shame if forced\* to acknowledge\* that the blood of some more humble creature flows in his veins*.

—Darwin.

## EXERCISES.

I. What is the "main conclusion" referred to in the first sentence of this passage?

II. What consideration, according to the author, forbids us to feel shame for the fact that "we are descended from lower animals"?

III. Explain the parts in italics fully.

IV. Parse the words followed by an asterisk.

V. Analyse the sentence beginning—"The astonishment which I felt.....".

## 81.

I suppose none of us recognise the great part that is played in life by eating\* and drinking. The appetite is so imperious that we can stomach the least interesting viands, and pass off a dinner hour *thankfully enough*\* on bread and water ; just as there are men who must read something, if it were only "Bradshaw's Guide." But there is a romance about the matter, after all. Probably *the table has more devotees than love* ; and I am sure that food is much more generally entertaining than scenery. Do you give in, as Walt Whitman would say, *that you are any\* the less immortal for that\** ? *The true materialism is to be ashamed of what\* we are.* To detect the flavour of an olive is no less a piece of human perfection than to find beauty in the colours of the sunset.

—R. L. Stevenson.

## EXERCISES.

I. Reproduce in brief what is said here regarding eating and drinking.

II. "But there is a romance about the matter, after all". What is here meant by "romance" ? What "matter" is referred to in this sentence ?

III. Give the meaning of the last sentence as clearly as you can.

IV. Explain the parts in italics.

V. Parse the words followed by an asterisk.

VI. Analyse the second sentence.

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## 82.

I have often noticed that almost every one has his own individual small economies—careful habits\* of saving fractions of pennies in some one peculiar direction—*any disturbance of which annoys him more than spending\* shillings or pounds on some real extravagance.* An old gentleman of my acquaintance, who took the intelligence of the failure of a joint-stock bank, in which some of his money was invested, *with stoical mildness*, worried his family all through a long summer's day, because one of them had torn (instead of cutting out) the written leaves of his now<sup>o</sup> useless bank-book ; of course the corresponding pages at the other end came out as well, and this little unnecessary waste of paper (his private economy<sup>o</sup>) chafed him more than all the loss of his money. Envelopes *fretted his soul terribly* when they first came in ; the only way in which he could *reconcile himself to such waste of his cherished article* was by patiently turning<sup>o</sup> inside<sup>o</sup> out all that were sent to him, and so making them serve<sup>o</sup> again.

— Mrs. Gaskell.

## EXERCISES.

- I. Give a summary of the above passage in your own words.
  - II. Explain the parts in italics fully.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the second sentence.
-

## 83.

My abilities, by *bowing them to the lowliest tasks*, but\* kept me from famine : was this to be my lot for ever ? And all the while\* I was thus *grinding down my soul in order to satisfy the vile physical wants*, what golden hours, what glorious advantages, what *openings into new heavens of science* what *chances of illuminating mankind* were forever lost to me ! Sometimes, when the young, to whom I taught some homely elements of knowledge, came around me ; when they looked me in the face with their laughing eyes ; when, for they all loved me they told me their little pleasures and their petty sorrows, I have wished that I could have gone back again into childhood, and becoming as\* one of them, *entered\* into that heaven of quiet* which was denied me now. *Yet it was more often with an indignant than a sorrowful spirit\* that I looked upon my lot.*

—Lytton.

## EXERCISES.

- I. Give the substance of the above passage in your own words as briefly as possible.
  - II. Explain fully the parts in italics.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the sentence beginning—"Sometimes when the young.....".
-

## 84.

I do not often weep : for not only do my thoughts on subjects connected with the chief interests of man daily\*, nay\* hourly, *descend a thousand fathoms "too deep for tears"*; not only does *the sternness of my habits of thought present an antagonism to the feelings which prompt tears*—wanting\* of necessity to those who, being protected usually by their *levity* from any tendency to meditative sorrow, would by that same levity be made incapable of resisting\* it on any *casual* access of such feelings; but also, I believe that all minds which have contemplated such subjects as deeply as I have done, must, for their own protection from utter despondency, have early\* encouraged and cherished some *tranquilizing belief as to the future balance and the hieroglyphic meanings of human sufferings*. On these accounts I am cheerful to this hour, and, as I have said, I do not often weep.

—De Quincey.

## EXERCISES.

- I. What explanation does De Quincey give of his invariable cheerfulness?
  - II. Explain fully the parts in italics.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the first sentence.
-



## 85.

*Dehortations from the use of strong liquors* have been the favourite topic of sober declaimers in all ages, and have been received with abundance of applause by *water-drinking critics*. But with the patient himself, the man\* that is to be cured, unfortunately *their sound has seldom prevailed*. Yet the evil is acknowledged, the remedy simple. Abstain. No force can oblige a man to raise\* the glass to his head against his will. 'Tis as easy as not to steal, not to tell lies\* Alas ! the hand to pilfer<sup>c</sup> and the tongue to bear false witness *have no constitutional tendency*. These are actions indifferent to them. *At the first instance of the reformed will* they can be brought off without a murmur. *The itching\* finger is but\* a figure in speech*, and the tongue of the liar can with the same natural delight give forth useful truths *with which\* it has been accustomed to scatter\* their pernicious contraries*.

—Lamb.

## EXERCISES.

- I. Give the general sense and purport of the above passage in your own words.
  - II. Expand the word "Abstain" into a complete sentence.
  - III. Explain the parts in italics fully.
  - IV. Parse the words followed by an asterisk.
-

## 86.

It is a deplorable waste of time to *leave\* fortresses un-*  
*taken in our rear.* Whatever has to be mastered ought  
 to be mastered so thoroughly *that we shall not have to*  
*come back to it* when we ought to be *carrying the war far\**  
*into the enemy's country.* But to study\* on this sound  
 principle, we require not to be\* hurried. And this is  
 why, to a sincere student, all *external pressure*, whether  
 of examiners, or property or business engagements, which  
 causes him to leave\* work behind him which was not done  
 as it ought to have been done, is so grievously, so intoler-  
 ably vexatious.

—Hamerton.

## EXERCISES.

I. Rewrite the above passage in your own words so as to bring out the meaning clearly.

II. Explain the metaphor employed in the first two sentences, so as to show the comparison in every detail.

III. Explain the parts in italics.

IV. Parso the words followed by an asterisk.

V. Analyse the last sentence.

## 87.

Very indolent men, who will not work at all *unless under the pressure of immediate urgency*, sometimes tell us that they actually like\* to be hurried; but although certain kinds of practical work which have become perfectly easy from habit may be got through at a great pace when the workman feels that there is an immediate necessity for effort, it is certainly not true that hurry is favorable to sound study of any kind. Work which merely runs in a *fixed groove* may be urged on occasionally at *express speed* without any perceptible injury to the quality of it. A banker's clerk can count money very rapidly with positively less risk of error than<sup>n</sup> if he counted it as you and I do. A person of sluggish temperament really gains in *vivacity* when he is pressed for time, and becomes during those *moments of excited energy* a clear-headed and more able person than he is under ordinary circumstances.

—Hamerton.

## EXERCISES.

- I. Give the substance of the above passage as briefly as you can.
  - II. Explain fully the phrases in italics.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the first sentence.
-

## 88.

It has always seemed to me that the great and beautiful principle of compensation is more clearly seen in the distribution and effects of time than in anything else within the scope of our experience. The good use of one opportunity very frequently compensates us for the absence of another, and it does so\* because opportunity is itself so dependent upon time that, although the best opportunities may apparently be presented to us, we can make no use of them unless we are able to give them the time that they require. You, who have the best possible opportunities for culture, find a certain sadness and disappointment because you cannot avail yourself of all of them; but the truth is, that *opportunity only exists for us just so far as we are able to make use of it*, and our power to do so is often nothing but\* a question of time. If our days are well employed we are sure to have done some good thing which we should have been compelled to neglect<sup>o</sup> if we had been occupied about anything else. Hence every genuine worker has *rich compensations which ought to console him amply for his shortcomings*, and to enable\* him to meet\* comparisons without fear.

—Hamerton.

## EXERCISES.

- I. What is meant by the "principle of compensation"? How is this principle best illustrated in the "distribution and effects of time"?
- II. Point out the difference in meaning between the two statements regarding "opportunity" made in the above passage.
- III. Explain fully the parts in italics.
- IV. Parse the words followed by an asterisk.
- V. Analyse the second and the third sentence.

## 89.

Old age is often querulous. It is one of its defects to be<sup>o</sup> so<sup>\*</sup>; but let not this occasional weakness deceive<sup>\*</sup> you. You may be assured that naturally it has gratifications of its own, *which fully balance those of earlier days*, and which, if cultivated, would *carry on the stream of happiness to its grave*. If life has been rightly employed, it will also have the *visioned recollection of its preceding comforts* to enhance<sup>†</sup> the pleasures which it is actually enjoying. My own experience in the 67th year of my age is, that, notwithstanding certain ailments and infirmities, and the privations they occasion, it is just as happy as all the preceding seasons were,—so happy<sup>\*</sup>, as<sup>\*</sup> to cause<sup>\*</sup> no regret that they have passed, and *no desire to exchange what is<sup>o</sup>, for what has been*. If youth has hopes, and prospects, and wishes, that enchant it, age has no inferiority even in this respect.

—Turner.

## EXERCISES.

- I. Draw a comparison between youth and old age as set forth in the above passage.
  - II. Explain fully the parts in italics.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the sentence beginning—"My own experience.....".
-

There is no man who has not some interesting associations with particular scenes, or airs, or books, and who does not *feel their beauty or sublimity enhanced to him by such connections*. The view of the house where one<sup>c</sup> was born, of the school where one was educated, and where the gay years of infancy were passed, is *indifferent to no man*. They recall so many images of past happiness and past affections, they are connected with so many strong or valued emotions, and *lead altogether to so long a train of feelings and recollections*, that there is hardly any scene which one ever beholds with so much rapture. There are songs also that we have heard in our infancy, which, when brought to our remembrance in after-years, raise emotions *for which we cannot well account*; and which, though perhaps very indifferent in themselves, still continue, from this association, and from the *variety of conceptions which they kindle in our minds*, to be<sup>c</sup> our favourites through life. The scenes which have been distinguished by the residence of any person whose memory we admire, produce a similar effect. The scenes themselves may be little beautiful; but *the delight with which we recollect the traces of their lives, blends itself insensibly with the emotions which the scenery excites*; and the admiration which these recollections afford seems *to give a kind of sanctity to the place where they dwelt, and converts everything into beauty which*\* appears to have been connected with them.

—Alison.

#### EXERCISES.

I. Give a summary of the leading thoughts of the above passage.

II. Can you give one or two illustrations in support of what has been stated in the above passage ?

III. Explain the parts in italics.

IV. Parse the words followed by an asterisk.

V. Analyse the last sentence and the sentence beginning—  
“ There are songs also ..... ”.

---

## 91.

Rare almost as<sup>o</sup> great poets—rarer, perhaps, than veritable saints and martyrs—are <sup>supreme, perfect.</sup> consummate men of business. A man, to be<sup>o</sup> excellent in this way, must not only be *variously gifted*, but his gifts should be *nicely proportioned to one another*. He must have in a high degree that virtue which men have always found the least pleasant of virtues—prudence<sup>o</sup>. His prudence, however, will not be *merely of a cautious and <sup>silent</sup> quiescent order*, but that which, being ever actively engaged, is more fitly called discretion <sup>than</sup> prudence. Such a man must have *an almost <sup>conceivable</sup> ignominious love of details*, blended (and this is a rare combination) with a high power of imagination, enabling him *to look along extended lines of possible action* and put<sup>o</sup> these details in their right places. He requires a great knowledge of character, with *that exquisite tact which feels unerringly the right moment when to act*.<sup>\*</sup> A discreet <sup>for</sup> *rapidity* must pervade all the movements of his thought and action. He must be singularly free from vanity, and is generally found to be *an enthusiast, who has the art to conceal<sup>o</sup> his enthusiasm*.

—Helps.

## EXERCISES.

- I. Enumerate in your own words the qualities that mark a "consummate man of business."
- II. What is the difference between 'prudence' and 'discretion'?
- III. Explain the parts in italics fully.
- IV. Parse the words followed by an asterisk.
- V. Analyse the sentence beginning—"His prudence, however, will not be.....".



For, indeed, a change was coming upon the world, <sup>of years</sup> ~~the~~ meaning and direction of which even is still hidden <sup>or doubt</sup> from us—a change\* from era to era. *The paths trodden by the footsteps of ages were broken up; old things were passing away, and the faith and the life of ten centuries were dissolving like a dream. Chivalry was dying; the abbey and the castle were soon together to crumble into ruins; and all the forms, desires, beliefs, convictions of the old world were passing away never to return*. A new continent had risen up beyond the western sea. *The floor of heaven, inlaid with stars, had sunk back into an infinite abyss of immeasurable space; and the firm earth itself, unfixed from its foundations, was seen to be but a small atom in the awful vastness of the universe. In the fabric of habit in which they had so laboriously built for themselves, mankind were to remain no longer. And now it is all gone—like an insubstantial pageant faded; and between us and the old English there lies a gulf of mystery which the prose of the historian will never adequately bridge.* . . .

—Froude. . .

#### EXERCISES.

I. Enumerate in your own words the changes which have thrown "a gulf of mystery between us and the old English."

II. What is the reference in the sentence—"A new continent had risen up &c." ?

III. Explain fully the parts in italics.

IV. Parse the words followed by an asterisk.

93. *calamities.*

Be cheerful, no matter\* what reverses obstruct your path-  
 way, or what plagues follow in your trail to annoy\* you.  
 Ask yourself what is to be gained by looking or feeling sad  
 when troubles <sup>made light</sup> throng around you, or *how your condition*  
*is to be alleviated* by abandoning yourself to despondency.  
 If you are a young man, *nature designed you "to be of*  
*good cheer"*; and should you find your road to fortune,  
 fame, or respectability, or any other boon to which your  
 young heart aspires, *a little thorny\**, consider it all\* for the  
 best, and that these impediments are only thrown in your  
 way to *induce\** greater efforts and more patient endurance  
 on your part. Far better\* spend\* a whole life in diligent,  
*aye,* <sup>every</sup> cheerful and unremitting <sup>unceasingly continued</sup> toil, though you never  
 attain the pinnacle of your ambitious desires, than to turn  
 back at the first appearance of misfortune, and *allow\** <sup>weaken</sup> de-  
 spair to unnerve your energies, or sour your naturally sweet  
 and cheerful disposition.

— Helps.

## EXERCISES.

- I. What considerations should induce us to be always cheerful?
  - II. Explain fully the parts in italics.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the sentence beginning—"If you are a young man..."
-

## 94.

A great part of the education of every child consists of those impressions, visual and other, which the senses of the little being are taking in busily, though unconsciously\*, *amid the scenes of their first exercise ;* and though *all sorts of men are born in all sorts of places*—poets\* in towns, and prosaic men amid fields and woody solitudes—yet, consistently\* with this, it is also true that much of *the original capital on which all men trade intellectually* through life, consists of that *mass of miscellaneous fact and imagery* which they have acquired imperceptibly by the observations of their early years.

—Professor Masson.

## EXERCISES.

- I. Give the meaning of the above sentence as clearly as you can.
  - II. Explain the metaphor employed in the phrase "the original capital...intellectually".
  - III. Explain the parts in italics fully.
  - IV. Parse the words marked by an asterisk.
  - V. Analyse the whole sentence.
-

## 95.

With a perfect highway disappear highwaymen, crawling beggars, dirty inns, and extortionate charges, lazy habits, ignorance, and waste lands. Our shops, our horses' legs, our boots, our hearts, have all benefited by *the introduction of Macadam*: and the eighteen modern improvements mentioned by Sidney Smith can all be traced, directly or indirectly, to the time when it fortuitously occurred to *the astute Scotchman* (where are his Life and Times in twenty volumes?) to *strew\* our path with pulverized granite*. I am convinced that our American cousins would be much less addicted to *revolvering*, expectorating, &c., if they would only substitute trim, level, hedge-lined highways for the *rile corduroy roads* and railway tracks *thrown slovenly anyhow*, like the clothes of a drunken man, across prairies, morasses, half-cleared forests, and dried-up water-courses, *by means of which they accomplish their thousand-mile trips in search of dollars*.

—Lord Cecil.

## EXERCISES.

I. Name the benefits that have been conferred on the English people by the introduction of perfect highways.

II. How have "our shops, our horses' legs, our boots, our hearts" benefited by the introduction of Macadam?

III. Explain the joke implied in the interrogative sentence enclosed within brackets.

IV. How does the author describe the condition of American roads?

V. Explain the parts in italics.

VI. Parse the words followed by an asterisk.

VII. Analyse the last two sentences.

## 96.

There are thousands so extravagant in their ideas of contentment, as to imagine that it must consist in *having everything in this world turn\* out the way\* they wish*—that they are to sit down in happiness, and *feel themselves so at ease on all points as to desire\* nothing better and nothing more*. I own there are instances of some who seem to pass through the world as if *all their paths had been strewed with rosebuds of delight*:—but a little experience will convince us, 'tis a fatal expectation to go\* upon\*. We are born to trouble; and we may depend upon it whilst we live in this world we shall have it, *though with intermissions*;—that is, in whatever state we are, we shall find a mixture of good and evil; and therefore the true way to contentment is to know\* *how to receive these certain vicissitudes of life*,—the returns\* of good and evil, *so as neither to be exalted by the one, nor overthrown by the other*, but to bear ourselves towards everything which happens with such ease and indifference of mind, as to hazard as little as may be. *This is the true temperate climate fitted for us by nature*, and in which every wise man would wish to live.

—Sterne.

## EXERCISES.

- I. What "extravagant ideas" of contentment do some people entertain?
  - II. What does true contentment consist in?
  - III. Explain fully the parts in italics.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the second and third sentences.
-

## 97.

"*Out of debt, out of danger,*" is, like many other proverbs, full of wisdom; but *the word 'danger' does not sufficiently express all that the warning demands.* To one that is not callous, a state of debt and embarrassment is a state of positive misery; *the sufferer is as<sup>d</sup> one haunted by an evil spirit,* and his heart can know neither rest nor peace till it is cast out. But as<sup>d</sup> example is 'at all times more instructive than precept,<sup>d</sup> a living writer shall describe his own feelings when beset with creditors, and may he prove a *beacon to the thoughtless ones who are likely to fall into the same gulf!*

-- Bridges.

## EXERCISES.

- I. Give in one sentence the purport of the above passage.
  - II. Expand "Out of debt, out of danger" into a full sentence.
  - III. Explain the parts in italics fully.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the last sentence.
-

## 98.

Conviction, were it ever so excellent, is worthless till *it convert itself into conduct*. Nay, properly,\* conviction is *not possible till then*; inasmuch as *all speculation is by nature endless, formless, a vortex amid vortices*; only by *a felt indubitable certainty of experience* does it find any centre to revolve\* round, and so fashion\* itself into a system. Most true is it,\* as\* a wise man teaches us, that "doubt of any sort cannot be removed except\* by action." On which ground, too, let him who *gropes painfully in darkness or uncertain light*, and prays vehemently *that the dawn may ripen into day*, lay\* this other precept well to heart, which to me was of invaluable service: "Do the duty *which lies nearest thee*," which thou knowest to be a duty! *Thy second duty will already have become clearer.*

—Carlyle. :

### EXERCISES.

- I. How does Carlyle define true conviction in the above passage?
- II. Explain the metaphor of "the dawn ripening into day."
- III. Explain fully the parts in italics.
- VI. Parse the words followed by an asterisk.
- V. Analyse the last sentence but one.

## 99.

There is a set of people whom I cannot bear—the *pinks*\* of fashionable propriety,—whose every word is precise, and whose every movement is ~~unexceptionable~~<sup>unimpeachable</sup>; but who, though versed in all the categories of polite behaviour, have not a particle of soul or cordiality about them. We allow that their manners may be abundantly correct. There may be elegance in every gesture, and gracefulness in every position; not a smile\* out of place, and not a step that would not bear the measurement of the severest scrutiny. This is all very fine; but what I want is the heart and gaiety of social intercourse; the frankness\* that spreads ease and animation around it; the eye that speaks affability to all, that chases timidity from every bosom, and tells every man in the company to be\* confident and happy.

—Chalmers.

## EXERCISES.

- I. What virtues are lost in the stiff formalities of fashionable life?
  - II. How far is fashionable propriety allowable?
  - III. Explain the parts in italics fully.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the first sentence.
-



## 100.

There is no such thing as<sup>\*</sup> chance in the spiritual world. A bagman may find on the road a pocket-book full of bank-notes, which had nearly upset his gig, or a ditcher dig up<sup>\*</sup> a hoard of gold guineas; but *no blockhead ever yet stumbled upon a fine thought, either on the royal roads or by-ways of imagination.* If you find one in his possession, you may be sure he has *purloined it from the brain-treasury of a rich man, or received it in charity.* He does not know its value, and *he offers it in exchange for the most worthless articles,* such as beads or small beer. You see blockheads labouring all life long<sup>\*</sup> to say<sup>\*</sup> something good, or fine, or rich, or rare; and sometimes you are surprised to notice<sup>\*</sup> productions of theirs *not by any means so very much amiss in a small way* But it won't do; a certain air of stupidity, however slight, breathes over every paragraph; *their gaudiest compositions are but<sup>\*</sup> a bed of indifferent poppies.*

—Professor Wilson.

## EXERCISES.

- I. What is the chief point of distinction between a true genius and a false one?
  - II. Amplify the thought of the first sentence so as clearly to bring out the meaning of the whole passage.
  - III. What is meant by the "royal roads" and the "by-ways" of imagination?
  - IV. Explain the parts in italics fully.
  - V. Parse the words followed by an asterisk.
-

## 101.

Mankind, from the earliest ages, have been *prone almost to idolize*\* those to whom they were indebted for any weighty benefits, or to whom they looked up as inventors of useful arts, or masters of hitherto *occult sciences*. Gratitude indeed demands that great and original geniuses, whom God has enriched with extraordinary talents, by the due exercise of which they have become *benefactors of the human race*, should be loved and valued highly for their services ; but *when we look only at the instrument, and see not the hand of Supreme Beneficence* that employs it for our benefit, we then *overvalue man, and undervalue God* ; putting the former into the place of the latter, and making\* an idol of him ; and if any will not worship this idol, *a clamour is raised against them*, and they are almost persecuted.

—Kirby.

## EXERCISES.

- I. What is meant by " idolizing " a genius ?
  - II. How far is it right to value a genius, and in what circumstances does it become wrong ?
  - III. Explain the parts in italics.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the last sentence.
-

## 102.

Perhaps a gentleman is a rarer man than some of us think. Which of us can point out many such\* in his circle, men\* whose aims are generous, whose truth is constant, and not only constant in its kind, but elevated in its degree; whose want of meanness makes them simple, who can look\* the world honestly in the face with an equal manly sympathy for the great and the small? We all know a hundred whose coats are very well made, and a score\* who have excellent manners, and one or two happy beings who are what\* they call in the inner circles, and have shot into the very centre and bull's-eye of fashion; but of gentlemen, how many?

—Thackeray.

## EXERCISES.

- I. What qualities do you gather to be the distinguishing marks of a gentleman?
  - II. What qualities do not make up a gentleman?
  - III. Explain the parts in italics fully.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the last sentence.
-

## 103.

I have observed one ingredient, *somewhat necessary in a man's composition towards happiness*, which people of feeling would do well to acquire\* ; a certain respect\* for the follies of mankind ; for there are so many fools *whom the opinion of the world entitles to regard*, whom accident has placed in *heights, of which they are unworthy*, that he *who cannot restrain his contempt or indignation at the sight*, will be too often *quarrelling with the disposal of things to relish*\* that share which is allotted to himself.

—Mackenzie.

## EXERCISES.

- I. Describe in one word the quality which the author here calls an essential ingredient of happiness. *toleration, forbearance.*
  - II. Explain the parts in italics.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the whole sentence.
-

## 104.

Socrates used to say that it was pleasant to grow old with good health and a good friend ; and he might have reason : a man may be content to live<sup>o</sup> while he is no trouble to himself or his friends ; *but after that, it<sup>o</sup> is hard if he be not content to die.* I knew and esteemed a person abroad<sup>o</sup>, who used to say, a man must be a mean wretch who desired to live after threescore years old. But so much, I doubt, is certain, that in life, as<sup>\*</sup> in wine, *he that will drink it good<sup>\*</sup>, must not draw it to the dregs.* Where this happens, one comfort of age may be, that whereas younger men are usually in pain whenever they are not in pleasure, old men find a sort of pleasure, when they are out of pain ; and as young men often *lose or impair their present enjoyment by craving<sup>\*</sup> after what is to come,* by vain hopes or fruitless fears, so old men *relieve the wants of their age by pleasing<sup>\*</sup> reflections upon what is past.*

—Sir William Temple.

## EXERCISES.

- I. Draw a contrast between youth and old age as indicated in the above passage.
  - II. Explain fully the parts italicised.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the last sentence.
-

## 105.

To be entirely just in our estimate of other ages is not only difficult—it is impossible. Even what is passing in our presence *we see\* but\* through a glass darkly. The mind as well as the eye adds something of its own*, before an image, even of the clearest object, can be painted upon it; and in historical inquiries, *the most instructed thinkers have but a limited advantage over the most illiterate. Those who know the most approach least to agreement. The most careful investigations are diverging roads; the further men travel upon them, the greater the interval\* by which they are divided. In the eyes of David Hume the history of the Saxon princes is “the scuffling of kites and crows”. Father Newman would mortify the conceit of a degenerate England by pointing\* to the sixty saints and the hundred confessors, who were trained in her royal palaces for the calendar of the blessed. How vast a chasm yawns between these two conceptions of the same era!*

*who would be put in the list of the ho*

—Froude.

## EXERCISES.

- I. What is the main idea of the above passage?
- II. What illustration does Froude give of the proposition with which the extract begins?
- III. Explain the parts in italics.
- IV. Parse the words followed by an asterisk.
- V. Analyse the sentence beginning—"The most careful investigations.....".

## 106.

To study history is to study\* literature. The biography of a nation embraces all its works. No trifle is to be neglected. A *mouldering\** medal is a letter of twenty centuries. *Antiquities, which have been beautifully called history defaced, composed its fullest commentary.* In these wrecks of many storms which time washes to the shore, the scholar looks patiently for treasures. The painting round a vase, the scribble on a wall, the wrath of a demagogue, the drollery of a farce, the point of an epigram — each possesses its own interest and value. A fossil court of law is dug out of an orator : and the *Pompeii of Greece* is discovered in the Comedies of Aristophanes.

—Willmott.

## EXERCISES.

- I. Rewrite in brief what is here said regarding the history.
- II. Explain fully the parts in italics.
- III. Parse the words followed by an asterisk.

## 107. .

Nothing but the necessities of food will force man to labour, which he hates, and will always avoid when possible. And although this seems obvious only when applied to the labouring classes, it is equally, though less obviously true, when applied to all other classes, for *the money we all labour to gain\* is nothing but\* food, and the surplus of food which will buy other men's labour.* If in this sense hunger is seen to be a *beneficent instinct*, in another sense it is terrible; for when its progress is unchecked it becomes *a devouring\* flame, destroying\* all that is noble in man,* <sup>misery, as nobility</sup> subjugating his humanity, and *making the brute dominant in him,* till finally life itself is extinguished.

—Smiles.

## EXERCISES.

- I. In what respect may hunger be called a beneficent instinct?
  - II. Explain the parts in italics.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the last sentence.
-



## 108.

Naturally it is not to be considered for a moment that any return to the methods of travel in vogue fifty or a hundred years ago would be salutary, either morally or socially; *the very idea is untenable, for progression is the law of the civilised world*,—interpreted,\* it is true, in various ways. The conditions of life in the twentieth century demand from us a vigilance, an output of energy, a concentration, *a something contained in that comprehensive term "up-to-date,"* which can only be conveniently secured by the *liberty of movement which seems to have kept pace with liberty of thought*. But it is an indisputable fact that the *general frame of mind to-day\** with regard to these matters differs distinctly from the timidity which prevailed when first\* man entertained seriously the desirability of *challenging\* time's dominion over space*. People then feared to increase\* their rate of travel, and the diffidence was not only due to the *novelty of the means of transport*. Now we one and all welcome the *cutting down\* of records*, be<sup>it</sup> it accomplished by the *stately liners racing\* over submerged Atlantis*, or by trains rushing across the face of a continent, or by brilliant, rocket-like cars traversing the thick of the London clay. And this is by no means *the same immemorial emulation which urges a man to compete\* for physical superiority in order that he may outrun his neighbour*.

## EXERCISES.

- I. Give in your own words the substance of the above passage.
- II. What were the "methods of travel in vogue fifty or a hundred years ago"?

III. Explain fully the parts in italics.

IV. Parse the words followed by an asterisk.

V. Analyse the sentence beginning—" But it is an indisputable fact.....".

---

## 109.

Yet Temple is not a man to our taste. A temper not naturally good, but under strict command ; a constant regard to decorum ; a rare caution in *playing<sup>a</sup> that mixed game of skill and hazard, human life ;*<sup>a</sup> a disposition to be content with small and certain winnings rather than to *go<sup>a</sup> on doubling the stake* ; these seem to us to be the most remarkable features of his character. Temple, we fear, had not sufficient *warmth and elevation of sentiment* to deserve<sup>a</sup> the name of a virtuous man. He did not betray or oppress his country ; nay, he rendered considerable services to her ; but he risked nothing for her. No temptation which either the King or the Opposition could hold out ever induced him to come forward as<sup>a</sup> *the supporter either of arbitrary or of factious measures*. But he was most careful not to give offence by strenuously opposing<sup>a</sup> such measures. He never put himself prominently before the public eye, except at conjunctures when he was almost certain to gain, and could not possibly lose, *at conjunctures when the interest of the State, the views of the Court, and the passions of the multitude, all appeared for an instant to coincide*. By judiciously availing himself of several of these rare moments, he succeeded in establishing<sup>a</sup> a high character for wisdom and patriotism. When the favourable crisis was passed, he never risked the reputation which he had won. He avoided the great offices of state with a caution almost *pusillanimous*, and confined himself to quiet and secluded departments of public business, in which he could enjoy moderate but certain advantages without incurring envy.

**EXERCISES.**

I. Point out the striking features in the character of Temple, as sketched out in the above passage.

II. Explain fully the parts in italics.

III. Parse the words followed by an asterisk.

IV. Analyse the sentence beginning—"He never put himself prominently.....".

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## 110.

There have been many cries of "*Wolf! Wolf!*" in the matter of colour photography, and they have all been little more than false alarms.\* At last, however, *the wolf has really come*, and the question arising\* is whether he is going to eat up the painters of pictures. It has been said that people will not buy pictures when they can get *accurate records of Nature* and faultless reproductions of "*old masters*," all in their proper colours, by photography, and that therefore *the artist is doomed*. There would appear to be something in the prophecy when one considers how the artist has already been ousted from illustrated journalism by photography, for with the revolutionising "three-colour" work which has *flooded our book-stalls with variegated printer's ink* there seems to have<sup>e</sup> come a steady demand for *kaleidoscopic excitement* amongst the *patrons of cheap literature*. If the photograph can supply this\* henceforth,\* then the artist's doom is indeed sealed, and his only lucrative avenue closed against him.

## EXERCISES.

- I. Give the general sense of the passage in your own words.
  - II. Point out the allusion in the first sentence.
  - III. Explain the parts in italics.
  - IV. Parse the words followed by an asterisk.
  - V. Analyse the sentence beginning—"There would appear to be something in the prophecy.....".
-

## 111.

But style, though it is the great *antiseptic*, is not the only one. There is another which every student, who has the wish to be\* fair, may hope to train<sup>o</sup> himself to use\*. It is the quality of intellectual *detachment*, the *faculty of discarding native prepossessions*, of trying innate prejudices by the *touchstone of principle*, and of submitting every historical problem to the same test. In this sense every student will accept the dogma of impartiality. But if the dogma of impartiality means that a historian is not to have, or at least is not to indicate, an opinion<sup>o</sup> of his own, it is time to renounce it. *The true analogy to the functions of historian is the charge of a judge to a jury.* It is his business to sift and weigh the evidence, to disentangle complexities, to represent in clear sequence all the essential facts from the point of view of both sides. But it is not less his function to give<sup>o</sup>, without imposing\*, his own view of the facts. The jury which has all the facts, and is the ultimate *arbitrator*, may accept or reject his view. But without it *the jejune recital of pros and cons* becomes wearisome and gives no guidance. One cannot but\* recognise\* a measure of truth in the judicial dictum "Nothing is so misleading as \* a ' fair ' charge."

## EXERCISES.

- I. Express the central thought of the above passage in your own words as briefly as you can.
  - II. Explain the parts in *italics*.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the sentence beginning--" But if the dogma of impartiality.....".
-

## 112.

He wanted neither arguments nor eloquence to exhibit<sup>o</sup> what was commonly regarded as<sup>o</sup> his wavering policy *in the fairest light*. *He trimmed*, he said, as<sup>o</sup> the temperate zone trims between intolerable heat and intolerable cold; as a good Government trims between despotism and anarchy; as a pure church trims between the errors of the Papist and those of the Anabaptist. Nor was this defence by any means without weight; for, though there is abundant proof that *his integrity was not of strength to withstand<sup>o</sup> the temptations by which his cupidity and vanity were sometimes assailed*, yet his dislike of extremes. and a forgiving<sup>o</sup> and compassionate temper which seems to have been natural to him, preserved him from all participation in the worst crimes of his time. If both parties accused him of deserting<sup>o</sup> them, both were compelled to admit that they had great obligations to his humanity, and that, *though an uncertain friend, he was a placable enemy*. He voted in favour of Lord Stafford, the victim of the Whigs: he did his utmost<sup>o</sup> to save<sup>o</sup> Lord Russell, the victim of the Tories; and, on the whole, we are inclined to think<sup>o</sup> that his public life, though far indeed from faultless<sup>o</sup>, has as few great stains as that<sup>o</sup> of any politician who took an active part in affairs during the troubled and disastrous period of ten years which elapsed between the fall of Lord Danby and the Revolution.

## EXERCISES.

I. Sum up the character of Sir William Temple in a couple of short sentences.

II. What is the meaning of "trimmed" in the above passage? With what comparisons is this "trimming" illustrated?

III. Explain fully the parts in italics.

IV. Parse the words followed by an asterisk.

V. Analyse the last three sentences of the passage.

## 113.

Will the dreadful fate of Messina, and of numerous smaller towns that have gone the way\* of earthquake, fire, and flood, doom them as sites for future human habitation? Not if the example of other smaller disasters may be taken into account. Man's capacity for getting\* used to *living\* on a volcano's edge, actually as well as metaphorically*, is an illustration both of the potency of habit and of the *optimism inherent in human nature*. Or, if we wish, we can call it a *sublimated pessimism*, a disenchantment which recognises that death lurks as well on prairie and sandy ocean beach as\* on volcanic formations; so *why take the trouble* °? It would seem that Messina has had *ample warning and foretaste of what has befallen her*, yet for twenty-seven hundred years people have gone on believing\* that the blow would not come in their time or would fall on their neighbours, never on them. Great cities are founded on sites offering\* some natural advantage or other, and it seems likely\* that the value of Messina's harbour, like that of San Francisco's, will continue *to outweigh\* the danger of earthquake*. And, after all, Nature, which works havoc, can also be kind. She has untold riches. The wealth of the world increases rapidly, and within two decades a devastated San Francisco or Messina may rise complete\* again from its ashes.

## EXERCISES.

- I. What is the question discussed in the above passage?
- II. Why is it that cities continue to be built on the slopes of volcanoes, in spite of repeated warnings?
- III. Explain fully the parts in italics.
- IV. Parse the words followed by an asterisk.
- V. Analyse the sentence beginning—"It would seem that Messina.....".



## 114.

Another childish fashion is the fashion of high spirits. That no one should *openly sulk or grieve in public* has been a recognised axiom from time immemorial; but a pretence of high spirits is hard indeed to keep up \*. Yet in many circles high spirits are *regarded as the wedding garment*. Eight hours' heavy work will often take less out of a man than two hours of forced levity, yet how many men add the second to the first simply because it is the fashion. The effort may be heroic, but *social heroism is generally more ridiculous than sublime*, and the effect of the pretence upon those who may suddenly see below the surface is far more ghastly than any amount of paint and dye. Childish spirits belong to childhood. There are a lucky and lovable few who keep them through life, but they can no more be had to order than the artistic temperament. The outcome of these sham spirits is a vast production of that tawdry ornament with which so many people bedizen <sup>decorate</sup> their conversation,—sham humour.\* Not a great number of people have any active sense of humour at all, and we should all be much more comfortable if the fact were recognised.

## EXERCISES.

- I. What is meant by "high spirits" in the above passage? Reproduce in your own words what is said here regarding "high spirits".
- II. Explain fully the parts in italics.
- III. Parse the words followed by an asterisk.
- IV. Analyse the sentence beginning—"The effort may be heroic ....."



The extreme complexity and subtlety of the arguments and the *internecine strife* of the *philosophers* over subjects which touch the everyday life of the practical man may account for the distaste which *the man in the street* shows for learned discussions contained\* in lengthy volumes about such things as capital\*, profit, and interest, or the principles of business generally, which he thinks he understands without them. To such an extent is this\* carried that\* when a dozen or so\* of eminent authorities explain their views on the question of Free Trade, it is sufficient for *their opponents in the Press and on the platform* to stigmatise\* their utterance as\* the opinion of "professors." It is not easy at first to see\* why a man of conspicuous ability who has spent the best years of his life in acquiring\* knowledge of a subject should be debarred from expressing an opinion on that subject because he has received an honourable appointment on account of his knowledge. But the antipathy which commonly exists between the man in the street and the philosopher may, perhaps, be traced to the fact that while the philosopher is *analytic and vocal*, the man in the street is *synthetic but inarticulate*. *The latter is doing while the former is talking*, and the philosopher, as a general rule, only puts into form what the man in the street has already put into action.

#### EXERCISES.

- I. Why does the man in the street show a distaste for learned discussions?
- II. Enumerate the chief points of difference between the man in the street and the philosopher.
- III. Explain fully the parts in italics.
- IV. Parse the words followed by an asterisk.
- V. Analyse the first three sentences separately.

## 117.

Sir Isaac Pitman was a most estimable man who *did a great service to the world* by inventing\* the phonetic system to introduce\* a *revised orthography of his own language*; and of this feat one\* can only say that its appearance was so hideous, and the new letters which it introduced so difficult, that it rendered impossible for many years, if\* not for ever, every effort\* of more moderate and reasonable spelling reformers. We have no great objection to see "photograph" spelt "fotograf," as it is in Italian and Polish; we do object to *a method so revolutionary that it must needs\* alter the alphabet as well as the manner of using\* it*. Sir Isaac Pitman, however, persevered with his *uncouth hieroglyphics*; and, in addition, he was an antivivisector, a vegetarian, and a supporter of divers other *amiable fads*. We confess that he would bore us at times, were it not that his biography by Mr. Baker is unconsciously amusing\* in its *ingenuous hero-worship*. Mr. Baker *will hardly alter the general opinion as to the merits of phonographic shorthand* or the uselessness of the other matters on which Sir Isaac Pitman spent his time; and *his book would be better were it half\* as\* long*.

## EXERCISES.

I. Reproduce in your own words what is here said regarding Sir Isaac Pitman.

II. Explain the parts in italics.

III. Parse the words followed by an asterisk.

IV. Analyse the sentence beginning—"Not satisfied with this...".

## 118.

Historical evolution is shaped, not by ideas, but by mechanical necessity. The moral, ideas of society, its religious creeds, its political, legal, and social institutions are all\* the *outgrowth of economic conditions*. This may be sneered at\* as\* a *glorified sovereignty of the stomach*; but there are your facts. In the long result, it is the producers who shape and rule society, and history is the story of conflict between a class of producers, who would retain their control over society after their usefulness is gone, and a new class of producers struggling\* to come\* into its own\*. But it is evident that democracy has put power into the hands of the great mass of the world's workers. Hence these masses are ultimately bound to change society so<sup>o</sup> as\* to assure<sup>o</sup> their own welfare and domination. Q. E. D. The *materialistic conception of history is the great Socialist weapon against the Philistines*. To argue\* upon this or that temporary political issue, moral issue, or even economic issue, is waste of time, when you know that at bottom it is food, clothing, and shelter that rule the world.

## EXERCISES.

I. What is meant by "Historical Evolution"? Show how historical evolution is shaped by "mechanical necessity". Show also that it is not shaped by "ideas".

II. Show the humour of appending Q. E. D. at the end of the conclusion reached in the above passage.

III. What people are here called the "Philistines"?

IV. Explain fully the parts in italics.

V. Parse the words followed by an asterisk.

VI. Analyse the sentence beginning—"In the long result.....".

## 119.

It is humiliating to think\* how the world wastes its limited and precious hours in considering\* its clothes rather than its immortal soul\*. How short even is the time we devote to our intellects compared\* to *the time we devote to our wardrobes* ! Now, is it not absurd to expect\* us poor women\*, who madly pursue the fashions—and *whose trials are like the rock of Sisyphus* which never got to the summit—to reach\* even the intellectual plane of *that other descendant of Adam* whom fashion requires to look\* like nothing more poetic than *an animated stove-pipe* ? Think of the years he has saved. In those cycles of time, when he was not required to *match\* colours, and choose fabrics and fashions, with a conscientious eye to economy*, he was usefully employed in cultivating his mind. Now how can we poor martyrs\* to clothes complete with him ? It is n't that we haven't the intellect, it is simply that we haven't the time. Abolish\* *the tyranny of clothes*, and see how great we women will become ! But here observe what we are pained to be obliged\* to call the duplicity of men. They do not wish us to be *on an intellectual level with themselves*, and it is for this reason that they create the fashions on *which our intellects wreck*.

## EXERCISES.

I. What sort of person is supposed to have written the above passage ?

II. What, according to the author, is the chief cause of the intellectual inferiority of women ?

III. Give a summary of the passage in your own words.

IV. Explain the parts in italics.

V. Parse the words marked with an asterisk.

VI. Analyse the sentence beginning, "Now is it not absurd.. after reducing it to the assertive form."

How charming those men and women are whom their friends describe as childlike. There have always been such and they have always been liked, but to-day *there is a positive cult of them*. They are the most delightful of all companions, and their companionship is the best of all pastimes. *Every one is at its best\* with them*. In their presence no one is critical, not even of himself. They are happy, and *they diffuse happiness*; therefore they appear always to be both amused and amusing. They are easy to please\*, and sure to show\* their pleasure. When we *think about the matter in cold blood* we realise, perhaps, that they are not more witty or more wise than other people. High spirits may lead them from time to time to do\* and say what had been better\* left undone and unsaid; but they are forgiven, or rather, they are never accused, because they are unconscious and because *their cheerfulness is contagious*. Like children, *they are unconventional*; like children, they are conspicuous. In these days, when everything that is natural is admired and all constraint is deprecated, they are assiduously copied. They set a fashion, but, oddly enough, considering\* what agreeable and what well-bred people they are, it is a bad one. The truth is that their temper of mind is a gift, and *gifts cannot be imitated*. It is hopeless to aim\* at being childlike. Those who do so\* only succeed in being childish,—a quality\* which is becoming alarmingly prevalent in modern social life.

## EXERCISES.

- I. Describe in your own words the character of what are called "childlike" men and women.
- II. Explain fully the parts in italics.
- III. Parse the words marked with an asterisk.
- IV. Analyse the sentence beginning, "High spirits may lead them.....".

## 121.

How many of us owe all\* that makes life worth\* living\* to doctors,—the courage\* which comes of health, the companionship which gives value to every day, *the lengthened sojourn of the old to whom love, memory, and custom bind us by a threefold cord*, or the frail life of a delicate child *who embodies every hope and ambition we possess*. The doctors see us very often at our worst\*, and they make the best of us. Taking\* them as a whole, they have a good opinion of their fellows. They risk their lives for ours *without the support of that discipline which, we are often assured, will alone\* induce men to such sacrifice*. They keep our secrets without the fearful oath imposed upon Roman confessors to strengthen\* their purpose. If a few *black sheep* exist among them, if cruelty—*that worst curse\* of the moral nature*—is wholly absent from no great congregation of men, if a few *trade upon the nerves of the community*, if a few are *tied up in red-tape*, that\* is only to say\* that doctors are human. After all, we may live long lives\* and come across none of these; whereas it is hard to find\* a person who owes no debt of gratitude to some doctor or doctors, and who has not known more than one *the mainspring of whose existence was benevolence*.

## EXERCISES.

- I. Name the virtues that specially distinguish doctors.
  - II. Give a summary of the passage in your own words.
  - III. Explain fully the parts in italics.
  - IV. Parse the words marked by an asterisk.
  - V. Analyse the sentence beginning—"After all we may live long lives.....".
-



## 122.

Human thought is not a *firework* ever shooting off *fresh forms and shapes* as\* it burns; it is a tree growing very slowly—you can watch it long and see no movement—very silently unnoticed. It was planted in the world many thousand years ago, a tiny, sickly plant\*. And men guarded it and tended it, and *gave up life and fame to aid its growth*. In the hot days of their youth, they came to the gate of the garden and knocked, *begging*\* to be let in, and *to be*\* counted among the gardeners. And their young companions without\* called to them to come\* back, and *play the man*\* with bow and spear, and win sweet smiles from rosy lips, and take their part amid the 'feast, and dance, hot stoop\* with wrinkled brows, at weaklings' work. And the passers-by mocked them and called shame, and others cried out to stone\* them. And still they stayed there labouring\*, that the tree might grow a little, and they died and were forgotten. And the tree grew fair and strong. The storms of ignorance passed over it, and harmed it not. The fierce fires of superstition soared around it; but men leapt into the flames and beat them back, perishing\*, and the tree grew.

## EXERCISES.

- I. Explain fully the allegory contained in the above passage.
  - II. What is the allusion in the phrase "play the man with bow and spear.....lips?"
  - III. Name the difficulties that have attended the path of the progress of knowledge.
  - IV. Explain fully the parts in italics.
  - V. Parse the words followed by an asterisk.
-

## 123.

We all have certain books which we re-read at intervals, and look forward to re-reading\* at intervals for the rest of our lives. They may be in prose or verse, and may deal with fact or fiction ; but whatever their nature\*, they give us a pleasure we should find it hard to explain\*. Perhaps most of them we read for the first time when we were very young, and perhaps, if we really knew it\*, it is our past self as much as\* our author who fixes our attention as\* we read. Certain books, like certain fragrances, *recall not so much forgotten scenes and forgotten incidents as<sup>2</sup> forgotten moods.* We enjoy them because we have enjoyed them. The philosophy which *blew away for the moment all our mental mists*, or the poetry which was not poetry, but which served to *express\* our souls before we had had much experience of life or reading* cannot lose its charm. We love it the\* more because it is not great. Had it been greater it would have seemed less completely ours. It is what we should have written had we had a little more gift of writing.\* *It stands now, very likely, for something simpler than the years have made us.* Nevertheless, it\* is refreshing to put ourselves once more in turn with its melody.

## EXERCISES.

- I. Why is it that some books become our life-long favourites ?
- II. Expand the comparison of books with fragrances in detail.
- III. Explain the parts in italics.
- IV. Parse the words followed by an asterisk.
- V. Analyse the sentence beginning "Perhaps most of them we read....." and also the one beginning, "The philosophy which blew away.....".

## 124.

If Napoleon had lived in the dawn of history, his name, no doubt, would have come down to us *enshrined\* amid a cycle of legends*, and modern criticism would have begun to discover that, *like other demigods, he never existed*. As\* it\* is, there can be no more striking testimony to the amazing character of his career than the fact that, in spite of its having ended less than a century ago, *it yet partakes in great measure of the nature of a myth*. Even in his lifetime this legendary quality appears to have attached in some mysterious way to the great Emperor. Men looked upon him with dazzled eyes, and judged him *as\* if\* he were either more or less than a mortal*. The whole passage of his life upon earth was something so\* extraordinary that when it was ended there seemed to be no standard by which to measure it, *no mental framework into which it would fit*. The result has been that he has become the subject of far more controversy than any other historical personage. It is hardly an exaggeration to say\* that his existence is the only thing about him which has never been called in question. Nor is it merely in *the uncertainty and controversy which still hang over his career* that one can trace an element of myth. Napoleon, like a true legendary hero, has so impressed himself upon our minds that we are never tired of hearing\* new stories about him, or old stories\* told in a new way. *The Napoleonic saga* is still growing, and every year adds a score or so\* to the number of books concerned with its exposition.

## EXERCISES.

I. Give in your own words the leading thoughts of the above passage.

- II. Explain fully the parts in italics.
  - III. Parse the words followed by an asterisk.
  - IV. Analyse the first, second, and fifth sentences.
-

## 125.

University training cannot by itself supply capacity ; but it *can stimulate and fashion talent*, and, above all; it *can redeem from the danger of contracted views*. Thus the University becomes a *potent instrument for good*, to a community, the strength of which is measured by the capacity of the individuals who compose it. The University is the handmaid of the State, of which it is the microcosm—a community in which also there are rulers and ruled, and in which the corporate life is a moulding influence. And so we arrive at the truth that the State must see to the well-being and equipment of its Universities, if it is to be furnished with the best quality in its citizens and in its servants. *The veriest materialist cannot but be impressed when he sees the increasing part which science plays in the struggle of the nations for supremacy*. It is true that mere knowledge is not action ; but it must not be forgotten that *the transition to successful action is nowadays from knowledge and not from ignorance*. Things are in our time too difficult and complicated to be practical without the best equipment, and this is as much true of public affairs as it is the case in private life.

—B.A., 1915.

## EXERCISES.

- (a) Explain in a sentence or two why the State should 'see to the well-being and equipment of its Universities,' using your own words.
- (b) Justify the description in the above passage of the University as the 'microcosm of the State', using your own words.
- (c) Give in your own words the sense in which the italicized portions in the above passage are used.
- (d) Give a detailed analysis of the sentence beginning 'It is true', and ending 'not from ignorance'.

## 126.

Bacon was a seer. What then<sup>c</sup> was it he saw ? What<sup>\*</sup> he saw in the first place were the evil results which followed on the disdainful refusal of philosophers to adopt the patient and childlike attitude which befits those who come to Nature, not to impose<sup>c</sup> upon Nature their own ideas, but to learn from her what it is that she has to teach them. Bacon is never tired of telling<sup>c</sup> us that the Kingdom of Nature, like the Kingdom of God, can only be entered by those who approach it in the spirit of a child. And there surely he was right. There, surely, his eloquence and authority did much to correct *the insolent futility of those verbal disputants* who thought they could<sup>c</sup> impose upon Nature their crude and hasty theories born of unsifted observations, *as interpreted by an unbridled fancy.*

—B.A., 1915.

## - EXERCISES.

- (a) Contrast briefly and in your own words Bacon's method of approaching Nature with that of the 'verbal disputants' referred to in the above passage.
  - (b) What, in your opinion, were some of the evil results that followed from the refusal of philosophers to adopt a patient and childlike attitude towards Nature ?
  - (c) Give in your own words the meaning of the italicized portions of the above passage.
  - (d) Parse the words followed by an asterisk.
-

The increased activity of my intellectual system now showed itself in what I believe to be a very healthy form, direct imitation. *The rage for what\* is called 'originality'* is pushed to such a length in these days that even\* children are not considered promising, unless they attempt things preposterous and unparalleled. From his earliest hour, the ambitious person is told that to<sup>o</sup> make a road where none has walked before, to do easily what it is impossible for others to do at all, to create new forms of thought and expression, are *the only recipes for genius*; and in trying to escape on all sides from every resemblance to his predecessors, he adopts at once an air of *eccentricity* and *pretentiousness*. This continues to be the accepted view of originality; but, in spite of *this conventional opinion*, I hold that the healthy sign of an activity of mind in early youth is not to be striving after unheard-of miracles, but to imitate closely and carefully what is being said and done in the vicinity. The child of a great sculptor *will hang about the studio*, and will try to hammer a head out of a waste piece of marble with a nail; it does not follow that he too<sup>o</sup> will be a sculptor. The child of a politician will sit in committee with a row of empty chairs, and will harangue an imaginary senate from behind the curtains. I, the son of a man who looked through a microscope and painted what he saw there, would fain<sup>o</sup> observe for myself, and paint my observations. It did not follow, alas! that I was built to be a miniature-painter or a savant, but the activity of a childish intelligence was

shown by my desire to copy the results of such energy as I saw nearest at hand.

--*B.A., 1914.*

EXERCISES.

1. Why does the writer consider that imitation rather than originality should be encouraged in a child ?
  2. Explain the expressions in italics.
  3. Parse the words followed by an asterisk.
-



The kangaroo has, from the sportsman's view, *the distinction and disadvantage* of being the only animal approaching the 'big game' standard in Australia. And for that he has in every settled part of our continent paid a heavy penalty—a penalty that<sup>2</sup> would have meant absolute extinction wherever<sup>3</sup> he touched population *had not the law stepped in and befriended him*. Early and highly imaginative pictures of pioneering in Australia always gave a kangaroo hunt, with the kangaroo leaping over tree tops, chased by parti-clad horsemen, who were generally leaping a log or galloping full speed down a rocky declivity. It gave a certain element of romance and adventure to the kangaroo hunt which, in fact, it rarely possessed. For<sup>4</sup> out<sup>5</sup> upon the open plains of Northern Victoria the kangaroo hunt was ever a onesided business. When a Selous or a Roosevelt tackled an African lion, an Indian tiger, or a Rocky Mountain grizzly bear in his own fastness there was always an element of risk in the sport. If the man 'made a mess of things' the beast would possibly reply in kind. But kangaroo<sup>6</sup> hunting was rather less perilous than flathead fishing in Port Philip. On a wet day, when the kangaroo travelled slowly and turned awkwardly, it reached as a sport about<sup>7</sup> the same altitude as killing sheep. The kangaroo was an easy victim both to the rifle and the dog, but no *spirit of chivalry* saved him on that account. So, excepting where he was given protection at the last moment, the inhabited plains know him no longer.

—B.A., 1914.

**EXERCISES.**

1. Explain the sentence ' If the man "made a mess of things" he beast would possibly reply in kind '.
  2. Explain the passages in italics.
  3. Give a clause analysis of the sentences from the words ' On a wet day ' to the end of the passage.
-

## 129.

The first and *most obvious secret of Macaulay's place on popular bookshelves* is that he has a true genius for narration, and narration will always in the eyes, not only of *our squatters in the Australian bush*, but of the many all over the world, stand first among literary gifts. The common run of plain men, as has been noticed since the beginning of the world, are as eager as children for a story, and like children they will embrace the man who will tell them a story, *with abundance of detail and plenty of colour, and a realistic assurance that it is no mere make-believe*. Macaulay never stops to brood over an incident or a character with an inner eye intent on penetrating to the lowest depth of motive and cause, to the furthest complexity of impulse, calculation, and subtle incentive. The spirit of analysis is not in him, and the divine spirit of meditation is not in him. *His whole mind runs in action and movement*; it busies itself with eager interest in all objective particulars. He is seized by the external and the superficial, and *revels in every detail that appeals to the five senses*.

—B.A., 1913.

## EXERCISES.

1. Explain the phrases in italics.
  2. Analyse the sentence beginning 'The common run', and ending 'no mere make-believe'.
  3. State in your own words the special qualities which make for popularity in a writer.
-

*The briefest notice of Sir George Lewis should not omit to mention one of his most agreeable, and not one of his least rare, peculiarities—his good-natured use\* of great knowledge. It<sup>c</sup> would have been<sup>c</sup> easy for a man with such a memory as<sup>c</sup> his<sup>c</sup>, to become most unpopular by cutting up the casual blunders of others. On the contrary, he was a most popular man, for he used his knowledge with a view to amend the ignorance of others, and not with a view to expose\* it. His conversation was superior to either to his speeches or to his writings. It had—what\* is perhaps rarer among parliamentary statesmen than among most people—the flavour of exact thought. It is hardly possible for men to pass their lives in oratorical efforts without losing\* some part of the taste for close-fitting words. Well-sounding words which are not specially apt, which are not very precise, are as good or better\* for a popular assembly. Sir George Lewis' words in political conversation were as good as words could be; they might have gone to the press at once. We have compared it to hearing a chapter in Aristotle's *Politics*, and perhaps that may give an idea that it was dull. But pointed thought on great matters is a very pleasant thing to hear, though after many ages and changes, it is sometimes a hard thing to read.*

—B.A., 1913.

#### EXERCISES.

1. Explain the phrases in italics.
2. Parse the words followed by an asterisk.
3. State in your own words what you can gather about Sir George Lewis from the above paragraph.

I was exceedingly well beaten by my excellent friend Dr. R. of Nottingham in an examination for honours in anatomy and physiology. *I accepted my defeat with the most comfortable assurance* that I had thoroughly well-earned it. But, gentlemen, the competitor having been a worthy one, and the examination a fair one, I cannot say that I found in that circumstance anything very discouraging. I said to myself 'Never mind<sup>a</sup>; what's the next thing to be done?' And I found *that policy of 'never minding'\** and *going on to the next thing to be done*, to be the most important of all policies in the conduct of practical life. It does not matter how many tumbles you have in this life, so long as you do not get dirty when you tumble; it is only\* the people who have to stop to be washed and made clean\*, who must necessarily lose the race. And I can assure you that there is the greatest practical benefit in making a few failures early in life. You learn that which is of inestimable importance—that there\* are a great many people in the world who are just as clever as you are. You learn to put your trust, by and by, in an economy and frugality of the exercise of your powers, both moral and intellectual; and you very soon find out if you have not found it out before, that patience and tenacity of purpose are worth more\* than twice their weight of cleverness. In fact, if I were to go on discoursing on this subject, I should become almost eloquent in praise of non-success; but, lest so doing should seem, in any way, *to wither well-earned laurels*, I will turn from that topic.

—B. A., 1912.

EXERCISES.

1. What do you learn *from this passage of the use of failure ?*
  2. Explain in simple language, free from metaphor, all that is implied in the sentence beginning—“ It does not matter how many tumbles you have in life.....”
  3. Explain the passages in italics.
  4. Parse the words followed by an asterisk.
-

Lord Kelvin, whom the whole Empire mourns, was a pre-eminently great man of science, *'whose intellect eclipsed that of his scientific contemporaries, and whom the judgment of posterity may class with his greatest predecessors in physical research and speculation.* The wisdom of the decision to bury him in Westminster Abbey will not be disputed by any one. The simplest and truest thing to say about Kelvin is that he had in an incomparable degree the power to apply abstruse theory to the most ordinary uses. He dreamed of the composition of matter in terms of supreme subtlety that had to be invented for his purpose, yet he set himself with no less <sup>zeal</sup> ~~zest~~ to overcome the *mechanical worries* that beset the humble householder <sup>and the unintelligent plumber.</sup> He designed a water-tap which can be turned off without communicating a shock to the pipe; and other domestic appliances in British homes remind us of *his contempt for knowledge that bears no fruits.* The range of his inquiries was astonishing; he busied himself with so many branches of science that one might be tempted to think that he was superficial in some if *the material applications of his genius were not present to confound us.* Nearly everything that he ever invented was a perfect fulfilment of what he set out to do. One does not hear that his mariner's compass, for instance, or his deep-sea sounding apparatus, or his instrument for recording and predicting the tides, needs improvement, or even that his non-shock tap will presently be perfected by some one else *along the same lines.* He

always saw, as his biographer in the *Times* points out, how far the lines led, and *he invariably went to the end of the journey*. Besides having the power to apply theory, he had the instinct to make the application *commercially practicable*. Thus one could always see in his case a three-fold process at work : brilliant theory, application of theory and the business-like capacity to secure that the invention should be of some use to *'the man in the street.'* We know of no one in whom these three qualities were more manifestly mingled than in Lord Kelvin. He may have regarded Stokes as his master in the domain of pure mathematics, but, *'take him for all in all,* in the world of science he had no master. 'All science is one,' he used to say, and really his accomplishments force one to admit that he proved the truth of that spacious pronouncement.

— B. A., 1912.

#### EXERCISES.

1. The writer speaks of 'a threefold process at work' in the case of Lord Kelvin. What examples does he cite of each process?
  2. Explain the expressions in italics.
  3. Give a clause-analysis of the sentence beginning—'The range of his inquiries.....'
-



## 183.

Some people, it must be admitted, *attract confidences* from those *who have no weakness for making\* them*. We are not alluding to those persons who by a method of *defl cross-questioning* manage to abstract information with which they have no business. Such information is not confided by its original owner, but stolen\* from him, or at least\* wormed out of him. The people we mean have that\* in their face and bearing *which makes all the world at home with them*. Whoever meets them may know that they are incapable of *giving a snub or a rebuff* to any one\* who claims their sympathy, *be\* he never so silly*. They go about the world unarmed and unafraid, and, *to give\* human nature\* its due*, unhurt. Unconsciously, it is they who make the first confidence, telling those who see them, even\* for the first time, that they are sympathetic and detached\*, and as shrewd as they are harmless.

—B. A., 1911.

## EXERCISES.

1. Describe in your own words the kind of people here indicated.
  2. Explain and illustrate the differences between abstracting, stealing, worming out, and confiding information.
  3. Explain the phrases in italics.
  4. Parse the words followed by an asterisk.
-

## 134.

*Compromise* means a great many different things. It may mean, for example, a plan under which men are to be shewn that the differences between them are not, as they supposed, fundamental, but only superficial—*differences in degree and not in kind*. Again, compromise may mean the act of showing a particular man or group of men that, though they cannot have the particular thing they demand, they may be given something else which will be in practice *a good working substitute* for the thing asked for. Or a compromise may consist in showing two sets of opponents that, if each will give up a portion of *what they have respectively said* was essential, peace may be made without loss, or *at any rate without loss of honour*. This kind of compromise may be disliked by both sides, and yet accepted, because *the alternative* of conflict, the result of which both sides feel to be doubtful, seems even worse than the certainty of a *partial loss of what they value*. Occasionally, no doubt, *a compromise may be so favoured by circumstances*, that both sides will agree to it with pleasure. A middle path is discovered *along which every one can walk with satisfaction*. It is far more common, however, for both sides to grumble at a compromise, or certainly for *the extremists on both sides* to do so, and to declare that they have been deceived by their leaders. Indeed, (it is sometimes said that the true test of a satisfactory compromise is that it should be condemned by *the rank-and-file of both sides*, and that both sets of leaders and negotiators should be denounced for *having given away the case of their supporters*.

—B. A., 1911.

EXERCISES.

1. Describe the three kinds of compromise distinguished in the above passage.
  2. Analyse the sentence beginning—‘It may mean, for example.....’
  3. Explain in your own words what, according to the above passage, is sometimes regarded as ‘the true test of a satisfactory compromise.’
  4. Give the meaning of the words and phrases in italics.
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## 135.

The increasing interest taken in most civilized countries in questions of forest conservation is a notable proof of the growth of wisdom in *the utilization of the world's resources*. For centuries mankind was prone to regard forests mainly as arenas for wholesale and often wanton destruction. The forests were, as the Siberian peasants still say, 'the gift of God,' to be used or wasted without let or hindrance. Their effect upon rainfall and temperature, their value in preventing the denudation of soil, the large part they play in the control of rivers and the preservation of moisture were factors either not understood or disregarded. Happily, most Governments are now recognizing that *forests are valuable assets*, both by reason of the revenue they produce and the direct and indirect benefits they confer. The steady growth of *checks upon the reckless exploitation of forests is a wholesome sign*.

Even in India the earlier administrators only drifted into *tentative measures of forests control* almost by accident. It was the possibility of using teak as an alternative for oak in the construction of warships which first led to attempts to *supervise the output* of the forests. That the forests of India had any direct relation with water supply or with areas under agricultural cultivation was almost unperceived. Even to-day in India the scientific aspects of forestry are only fully recognised by a very few experts. The forests are useful for the protection of catchment areas, *the maintenance of perennial streams*, and the storing of moisture, and so have a very direct connexion with irrigation. *The real father of Indian forestry* was the late Sir

Dietrich Brandis, and under the policy he initiated the Indian Forest Department has, in spite of some shortcomings, done *much solid work*. It came into *an almost ruined inheritance*, for from the time of the Aryan invasion down to the final Mussalman irruption the forests of India had been neglected and laid waste. Large tracts of country in India are *out of cultivation* to-day owing to the ruthless destruction of trees in bygone years; but, though the Forest Department has to rely almost entirely on the *natural reproduction of the forests*, and can therefore never hope to repair much of the evil wrought in the past, it has *effectually wiped out the reproach of neglect*.

—B. A., 1911.

#### EXERCISES.

1. What do you gather from the above as to the reasons for the conservation of forests?
  2. Explain the phrases in italics.
  3. Distinguish between the 'direct and indirect benefits' conferred by forests.
  4. Analyse the last sentence.
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There is a character of a gentleman ; so there is a character of a scholar, which is no less easily recognized. *The one has an air of books about him, as the other has of good breeding.* The one wears his thoughts as the other does his clothes, gracefully ; and, even if they are a little old-fashioned, they are not ridiculous ; *they have had their day.* The gentleman shews, by his manner, that he has been used to respect from others ; the scholar, that he *lays claim to self-respect and to a certain independence of opinion.* The one has been accustomed to the best company ; the other has passed his time in cultivating an intimacy with the best authors. *There is nothing forward or vulgar in the behaviour of the one ; nothing shrewd or petulant in the observations of the other, as if he should astonish the bystanders, or was astonished himself at his own discoveries.* Good taste and good sense, like common politeness, are, or are supposed to be, *matters of course.* One is distinguished by an appearance of marked attention to every one present ; the other manifests an habitual air of abstraction and absence of mind. The one is not an upstart, with all the self-important airs of the founder of his own fortune ; nor the other a self-taught man, with the repulsive self-sufficiency which arises from an ignorance of what hundreds have known before him. We must excuse perhaps *a little conscious family pride* in the one, and a little harmless pedantry in the other. As there is a class of the first character, which sinks into the mere gentleman, that is, which has nothing but this sense of respectability and

propriety to support it—so the character of a scholar not unfrequently dwindles down into the shadow of a shade, till nothing is left of it but *the mere bookworm*.

—B. A., 1909.

#### EXERCISES.

1. Express clearly the meaning of each of the phrases in italics.
  2. Point out the peculiar characteristics which the author considers typical of the true scholar; and of the true gentleman, and contrast them with those of men who are gentlemen or scholars in name only.
  3. Explain as fully as you can what is understood by the expression "good taste" and "good sense".
-

Character is doubtless of far more importance than *mere intellectual opinion*. We only too often see *highly rationalised convictions* in persons of weak purpose or low motives. But while fully recognizing this, and the sort of possible reality which lies at the root of such a phrase as "godless intellect" or "intellectual devils"—though the phrase has no reality when it is used by self-seeking politicians or prelates—yet it is well to remember the very obvious truth that opinions are at least an extremely important part of character. As it is sometimes put, *what we think has a prodigiously close connection with what we are*. The consciousness of having reflected seriously and conclusively *important questions, whether social or spiritual*, augments dignity while it does not lessen humility. In this sense, *taking thought can and does add a cubit to our stature*. Opinions which we may not feel bound or even permitted to press on other people are *not the less forces for being latent*. They shape ideals and it is ideals that inspire conduct. They do this, *though from afar*, and though he who possesses them may not presume to *take the world into his confidence*. Finally, unless a man follows out ideas to their full conclusion without fear what the conclusion may be, whether he thinks it expedient to make his thought and *its goal* fully known or not, it is impossible that he should acquire a commanding grasp of principles. And a commanding grasp of principles, whether they are public or not,\* is at the very root of *coherency of character*.



**EXERCISES.**

1. State the main truth here maintained ; and retrace the arguments employed.
  2. Explain fully the portions of the above extract in italics.
  3. Parse the words followed by an asterisk.
  4. Analyse the sentence beginning— “ But while fully recognizing, &c.”
-

## 138.

The *plantation* of Ireland with English settlers was part of a large scheme of colonization and *expansion*, which began to *fill the imaginations* of Elizabethan statesmen and seamen towards the close of the sixteenth century. Down to the time of the Spanish Armada, Spain and Portugal, the discoverers of the new lands and the hitherto unknown seas, *had jealously kept their new possessions to themselves.*

When in 1588 *the combined Spanish and Portuguese power was broken*, the sailors of England, France, Holland, Sweden and other lands *found the Old World of the East and the New World of the West alike open to them.* Even before 1588, however, English seamen had ventured to trespass. Cabot from Bristol, so early as 1497, crossed to the American coast. John Hawkins in 1562 tried to develop trade with the Spanish West Indies; but the Spaniards stopped him. Then Drake, his nephew, *took to piracy*, and did incalculable damage to Spanish fleets and coast settlements: on one of his piratical excursions he reached the Pacific, and sailed round the world.

Sir Humphrey Gilbert made an attempt to colonize Newfoundland, and Sir Walter Raleigh led a band of settlers to Virginia; but neither expedition was successful.

Finally, in 1600, the East India Company was formed, and, having obtained a *charter* from Elizabeth, sought to open up direct trade with the East. It was a time of marvellous activity and adventure. Well has a poet sung of '*the spacious days of great Elizabeth*'.

—*Int.*, 1915.

EXERCISES.

- (1) Explain the italicized parts of the above passage.
- (2) ' Even before 1588, however, English seamen had ventured to trespass '.

State clearly the meaning of the word ' trespass ', and show its applicability in this passage.

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## 139.

Cæsar, though apparently *fortunate in his early homelife*, in the influence of mother and tutor, must for the most part have had to educate himself. *That he did so, and intentionally*, we may regard as certain ; but *the details of the process*, which in the biography of a modern statesman would be full of interest, *are entirely hidden from us*. In one sense, however, his education was a life-long task. We can see him steadily growing, in self-restraint, in *humanity*, and in the sense of duty and in the love of work, as well as in political wisdom, in *knowledge of human nature*, and in *the skilful adaptation of means to ends*. Up to the time of his first consulship, when he was over forty years of age, *we do not see much in him that places him apart from the ordinary Roman of his day*, unless it be a certain tendency to reserve his strength, an apparent inclination to watch and wait.

—*Int.*, 1913.

## EXERCISES.

- (1) Explain the parts italicized in the above passage.
- (2) What do you understand by the term Education, when it is described as 'a life-long task'?

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140.

*If I could make a clean sweep of everything* and start afresh, I should, in the first place, secure that training of the young in reading and writing, and in the habit of attention and observation, both to that which is told them, and that which they see, which everybody agrees to. But in addition to that, I should make it absolutely necessary for everybody, for a longer or shorter period, to learn to draw. Now, you may say, there are some people who cannot draw, however much they may be taught. *I deny that in toto*, because I never yet met with anybody who could not learn to write. Writing is a form of drawing; therefore if you give the same attention and trouble to drawing as you do to writing, depend upon it, there is nobody who cannot be made to draw, more or less well. Do not misapprehend me. I do not say for one moment you would *make an artistic draughtsman*. Artists are not made : they grow. You may improve the natural faculty in that direction ; but you cannot make it ; but you can teach simple drawing, and you will find it an implement of extreme value. *I do not think its value can be exaggerated*, because it gives you the means of training the young in attention and accuracy which are the two things in which all mankind are more deficient than in any other mental quality whatever.

—Int., 1912.

## EXERCISES.

- (1) Explain the italicized portions of the above passage.
- (2) Explain the statement ' Artists are not made : they grow '.
- (3) Illustrate how drawing fosters habits of attention and accuracy.
- (4) Re-write in the indirect form as reported by one of the audience the extract from the above speech, beginning with the words, ' Writing is a form ' and ending with the words, ' they grow '.

Bacon knew quite well the moral dangers that beset *the public man*. But *he had laid himself out to get on in the world*, and success then was hard to attain without servility, adulation, and complacency. The very advantages which he possessed of tact and address were an additional danger to him. Left a poor man by his father's death, he found himself forced at the beginning of his career to become *a suitor to those in power*. At first *he wanted a place chiefly with a view to securing leisure and means for carrying out his scientific work*. During the reign of Elizabeth all his applications for office were unsuccessful. *Hope deferred made his heart grow sick*. Time was passing, and with it the chances of accomplishing that reform of learning which was *the dominant interest of his life*. He was conscious, too, of great abilities, which *might be turned to the advantage of the State*. In the House of Commons he found his talents recognized, and his judgment respected. *The traditions of his family made him look naturally to a public career*.

Life and its problems, the world and its honours, *the court and its pageantry*, had a real attraction for him. Yet he remained *outside the charmed circle of office*.

—Int., 1911.

#### EXERCISES.

- (1) Explain the italicized portions of the above passage.
- (2) State briefly, in your own words, what considerations attracted Bacon towards a public career, and indicate its dangers.
- (3) Illustrate what you understand by 'tact and address'.

If our farming does not improve, *it will not be for lack of 'patent remedies.'* They are so plentiful that it is no easy task to get the person most concerned to take an interest in some of them. That he is particularly sceptical as to the value of 'patent remedies' set forth in books is notorious. The impartial observer who knows something of agriculture understands the causes of his distrust. An amazing amount of rubbish is written on rural matters every year. *Even with the best will*, it is difficult for a man unaccustomed to buying and choosing books *to tell the grain from the chaff*. Then, like other people who are not habituated to reading, the farmer *has ordinarily quite an exaggerated impression of the financial returns* which authors are able to obtain. He thinks that the man who writes a book for farmers *stands to make very easily a great deal of money at their expense*. He regards an author, therefore, with very much the same suspicion as he would a strange cattle-dealer. The truth is, we need hardly say, that from few classes of writing *are more modest monetary returns derived* than from the exposition of agricultural subjects. Very many of those *who put pen to paper* do so, to greater or lesser degree, *in a philanthropic or patriotic spirit*. This, we feel sure, is the spirit which has actuated Mr. H. B. M. Buchanan and Mr. J. J. Willis in the preparation of a little sixpenny-worth entitled '*To Manure at a Profit: Every Farmer his own Experimenter*'. Mr. Buchanan is, of course, the author of the well-known series of '*Country Readers*'. Mr. Willis is the keenly-interested Superintendent of the

Rothamstead Field Experiments, to whom every visitor to the great Lawes foundation is so much indebted for clearly given information. Messrs. Buchanan and Willis *stake some little reputation, therefore, on the following statement* of theirs: ' We are of opinion,' they write, ' that if advantage be taken of the best agricultural knowledge of the day, and that knowledge be applied to the land in a skilful and practical manner by experienced farmers, *the increased net yield over average returns* would pay the average rental of the farming lands of this country.'

—*Int.*, 1910.

#### EXERCISES.

- (1) Explain the expressions in italics in the above passage.
  - (2) Analyse the last sentence.
-



143.

The reading practised by most people, by all who do not set before themselves intellectual culture as one of the definite aims of life, is remarkable for the *regularity with which it neglects* all the great authors of the past. The books provided by *the circulating library, the reviews* and magazines, the daily newspapers are read whilst they are novelties, but *the standard authors are left on their shelves unopened*. We require a firm resolution to resist *this invasion of what is new*, because it flows like an unceasing river, and unless we *protect our time against it* by some solid embankment of unshakable rule and resolution, every nook and cranny of it will be filled and flooded.

—Int., 1908.

## EXERCISES.

(1) State, in your own words, the meaning of the portions italicised in the above passage. In the concluding sentence, what precise meaning do you attach to "solid embankment," and to "every nook and cranny"?

(2) Analyse the last sentence.

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## 144.

Men ought to be so brought up as to look with a reverent eye upon the civil ordinances of life. Almost the greatest distinction between wise and good men and the thoughtless and reckless is, that the former are ever anxious to get the utmost good out of all that is around them. They see that, what with the difficulty occasioned by the acute disorders of the world, such as failing harvests, wars, pestilences, government is a very serious matter, and they learn to regard it religiously. They see that there is a spirit of beneficence and order throughout creation, and they are conscious that they are acting in consonance with the great laws of the universe in endeavouring to make human affairs go on wisely and well. This gives earnestness to their wish to improve civil institutions and takes away recklessness and selfishness in doing so.

—*Int.*, 1899.

## EXERCISES.

- (1) Explain what is meant by 'looking with a reverent eye on the civil ordinances of life.'
  - (2) How is the necessity of such reverence brought out in the above passage?
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## 145.

" There have been not a few who, in the strong physical and mechanical proclivities of the age, have fancied they discerned an imminent danger,—the danger of the spiritual nature being submerged and put in abeyance, and all thought of, and interest in, a future and immortal life being swallowed up in the splendours and enjoyments wherewith physical science promises to endow the present material existence "

—*Int.*, 1896. .

## EXERCISES.

- (1) What is meant by the " strong physical and mechanical proclivities of the age ? Mention any proclivities opposed to these.
  - (2) Give the meaning of " the spiritual nature ". What expression in the passage denotes the opposite of this ?
  - (3) Point out the difference in meaning between " submerged " and " put in abeyance ".
  - (4) Substitute one word for " all thought of, and interest in, a future and immortal life ". Is there any defect in the construction of this expression ?
  - (5) Give six examples of " the splendours and enjoyments wherewith physical science " has recently endowed our " material existence ".
  - (6) Write down the substance of the passage as briefly and simply as you can.
-

## 146.

He was absolutely *in touch with* the younger men. No brick walls blocked them out, or brought them into abrupt arrest. He did not encounter them with *a challenge of suspicion* or *hold them off at arm's length*. He felt what\* was going forward; he believed in its worth; he took it seriously. Right\* to his very last years he *caught the spirit that was abroad,\** and was sensitive to its necessary differences from earlier types. Then the younger men could come to him with their vague' and *crude aspirations*, unafraid and undrilled. They were sure of sympathetic consideration — of a judgment\* that *viewed their case from inside*.

—Int., 1900.

## EXERCISES.

- (1) Explain the phrases in italics in the above passage.
  - (2) Parse the words followed by an asterisk.
-

147.

Locke says :—" Outlaws themselves keep faith and rules of justice one with another—they practise them as rules of convenience within their own communities ; but it is impossible to conceive that they embrace justice as a practical principle who act fairly with their fellow-highwaymen, and at the same time plunder or kill the next honest man they meet."

—*Int.*, 1900.

## EXERCISES.

- (1) What, according to Locke, is the practice adopted by outlaws with regard to keeping faith and rules of justice ?
  - (2) State the arguments implied in 'rules of convenience' that the outlaws would advance in defence of the distinction that they draw.
  - (3) On what grounds does Locke condemn their conduct ?
  - (4) Show by an example that the practice complained of is sometimes adopted by men who are not outlaws.
-

## 148.

Printing is generally said to have been discovered in the fifteenth century ; and so it was for all practical purposes. But in fact printing was known long before. The Romans used stamps ; on the monuments of the Assyrian kings the name of the reigning monarch may be found duly printed. What then is the difference ? One little, but all-important step. The real inventor of printing was the man into whose mind flashed the fruitful idea of having separate stamps for each letter instead of for separate words. How slight seems the difference, and yet for 3,000 years the thought occurred to no one. Who can tell what other discoveries, as simple and yet as far-reaching, lie at this moment under our very eyes ?

Archimedes said that if he had room to stand on he would move the Earth. One truth leads to another ; each discovery renders possible another, and, what is more, a higher.

—*Int.*, 1902.

## EXERCISES.

- (1) Summarise the above passage.
  - (2) In what exactly did the "discovery" with regard to printing in the fifteenth century consist ?
  - (3) What general truth is here illustrated ?
  - (4) In what sense can one discovery be called 'higher' than another ?
-

## 149.

It\* is a maxim of prudence that when you advise a man to do\* something which is for your own interest as well as\* for his\*, you should put your own motive for advising him full\* in view, with all the weight that belongs to it. If you conceal the interest which you have in the matter, and he should afterwards discover it, he will be resolutely deaf even to that part of the argument which fairly does concern him. If the lame man had endeavoured to persuade\* his blind friend that it was pure charity which induced him to lend\* the use of his eyes, you may be certain that he never would have been carried home\*, though it was the other's interest to carry him.

—Int., 1903.

## EXERCISES.

- (1) Explain the meaning of the above passage in your own words.
  - (2) Analyse the first sentence.
  - (3) Parse the words followed by an asterisk.
-

## 150.

The cocoanut tree is a palm, and has nothing to do with cocoa of the breakfast table. That word is a *perversion* of 'cacao', and came to us from Mexico: the other is the Portuguese word 'coco', which means a nut. It was what Vasco da Gama called the thing when he first saw it, and the word, with our English translation added, has *stuck to it*. The tree is, I need\* scarcely say, a palm, one of many kinds that flourish in India. But none of them can be ranked with it. The rough date-palm makes dense groves on sandy plains, but\* brings no fruit to perfection, *pinning for something which only Arabia can supply*; the strong but unprofitable 'brab', or fan-palm, rises on rocky hills, the beautiful fish-tailed palm in forests solitarily, while the 'areca' rears its tall, smooth stem and delicate head in gardens and supplies millions with a solace more indispensable than tobacco or tea. But the cocoanut loves a sandy soil and the salt breath of the sea and the company of its own kind. The others grow erect as a mast, but the gentle cocoanuts *lean on the wind* and mingle the waving of their sisterly arms, casting a grateful shade on the humble folk who live under their\* blessing.

There is no production of Nature that I know of less negotiable than a cocoanut as\* the tree presents it. The man who first showed the way into it deserved a place in mythology with Prometheus, Jason and other *heroes of the dawn*.  
—B. A., 1916.

## EXERCISES.

(1) In a few brief sentences contrast the different kinds of palms mentioned in this passage.



(2) Give, in your own words, the meaning of the expressions in italics.

(3) 'There is no production of Nature that I know of less negotiable than a coconut as the tree presents it. The man who first showed the way into it deserved a place in mythology'.

Explain in four or five lines what is meant by the above sentences.

(4) Parse fully the words followed by an asterisk.

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